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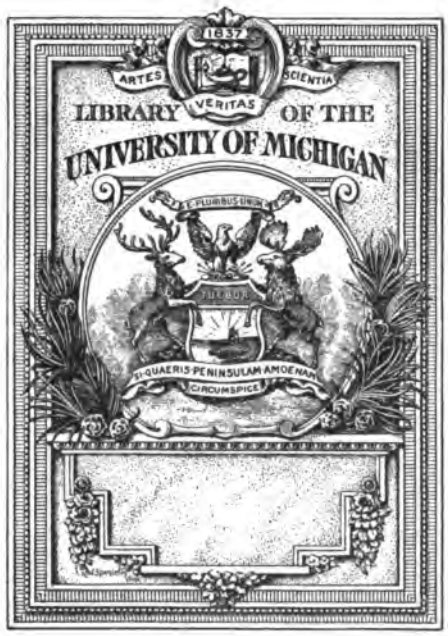
Theodore Thomas

Vol. II-Concert Programmes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THEODORE THOMAS

From a photograph taken in 1890

THEODORE THOMAS

A MUSICAL AUTOBIOGRAPHY

EDITED BY

GEORGE P. UPTON

In Two Volumes, with Portraits and Views

VOL. II.

CONCERT PROGRAMMES

WITH AN INTRODUCTION BY MR. THOMAS, SETTING FORTH HIS SYSTEM OF PROGRAMME-MAKING, AND COMMENTING ON HABITUAL LATE-COMERS AND MODERN ORCHESTRA TECHNIQUE

CHICAGO
A. C. McCLURG & CO.
1905

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"*THROUGHOUT my life my aim has been to make good music popular, and it now appears that I have only done the public justice in believing, and acting constantly on the belief, that the people would enjoy and support the best in art when continually set before them in a clear and intelligent manner.*"

FROM LETTER OF MR. THOMAS TO THE DIRECTORS OF THE BROOKLYN PHILHARMONIC SOCIETY, 1874.

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EDITOR'S PREFACE

MR. THOMAS placed at my disposal for use in the preparation of this volume his entire collection of concert and festival programmes from the year 1855,— when, in coöperation with Mr. William Mason, the pianist, he inaugurated the Mason-Thomas chamber concerts in New York,— until the year 1905, which has witnessed the close of the fourteenth season of the Chicago Orchestra, and its first season as an endowed, permanent organization in its own hall.

These programmes, such was the industry and devotion of their maker, number nearly ten thousand. It would have been manifestly inconvenient to present the entire set in one volume, and besides, it would have involved considerable repetition, as many of the programmes for tours in the spring and summer are the same as those performed in the larger cities in autumn and winter, and several others are programmes of public rehearsals preceding the regular weekly concerts.

Fourteen of the programme groups, representing some of the most important concerts, are presented complete; in other cases, those have been selected which help to preserve the value of the whole for historical reference. In making a choice I have also

sought to demonstrate by comparison the progress of popular education in the higher music, as well as the steady elevation of the popular taste and enjoyment of the best music of all kinds. In editing these programmes I have followed the lingual and orthographical text of the originals, making no changes except in the case of obvious typographical errors.

It adds special value as well as authority to this volume that Mr. Thomas consented to introduce the programmes with an exposition of his system of programme-making. His universally acknowledged skill in this direction, as well as his concise and illuminating reference to the two "pillars"— Beethoven and Wagner — and the important purpose they have subserved in the general plan of structure, invest this part of his introduction with extraordinary interest. Mr. Thomas's dislike to encores is also well known from long experience and many stoutly contested struggles with over-enthusiastic and importunate audiences. He furnishes an explanation of his opposition to this prevalent and sometimes pernicious habit which should be satisfactory to any reasonable concert-goer. He also makes some timely suggestions to the habitual late-comers, and closes his introduction with an extremely interesting short essay upon the modern orchestra technique, which should attract general attention in the musical world.

This extraordinary array of programmes stands for what Mr. Thomas accomplished in popular musical education by untiring industry, masterly skill, and a single-minded devotion to his art, which

was never disturbed by ill fortune or influenced by commercialism. How he accomplished this, what obstacles he overcame, what battles he fought with prejudice and ignorance, how steadily and persistently he strove to reach his high ideal, is shown in the first volume of this work. This volume is filled with the evidences of accomplishment, which makes history, and with the memories of success, which are the most satisfactory awards of fame.

G. P. U.

Chicago, December 15, 1904.

[This preface was in type before Mr. Thomas's death, which occurred January 4, 1905. His introduction, which was written at Felsengarten, his New Hampshire summer home, in 1904, I have left without change.— EDR.]

INTRODUCTION

THE following pages have been written in response to a request for an account of the method I use in arranging my programmes.

Programme-Making

In earlier years they always included a Beethoven number; first, because Beethoven is the nearest to us in spirit; second, because he expresses more than any other composer; and third, because he has reached the highest pinnacle in instrumental music, which became through him a language. Thus Beethoven answers a double purpose; he gives delight to the educated, and teaches the uneducated. His place was always in the first part of the programme.

I have always believed in climaxes, also in giving people the most recent musical productions, and Wagner is the composer who satisfies both these essentials. Like Beethoven, he also answers a double purpose. He represents the modern spirit, and his effective scoring makes the desired climax. Wagner excites his hearers, especially the younger generation, and interests the less musical.

In this way Beethoven and Wagner became the pillars, so to speak, of my programmes. The effect of these composers on the public was plainly apparent. So I placed them where they belonged, and then filled

out the rest of the programme so as to keep within a certain limit of time, have each piece prepare for the one to follow, observe a steady *crescendo*, never allow an anticlimax, and "keep a trump" for the last. I knew exactly the character of the pieces I needed for filling up and completing the programme after I had selected my so-called pillars, and began to hunt for them, but often I failed to find them. As I could not compose them, I finally had to give up the search in such cases, and change my sketch.

The real trouble, however, was the one-sidedness of the public taste, which made it difficult in this scheme to meet the popular demand to any considerable extent and still preserve the unity of the programme. Two numbers served this purpose well for many years — the "Träumerei" by Schumann, and the "Blue Danube Waltz" by Johann Strauss. While I was in Europe, in the spring of 1867, Mr. George Matzka had arranged the "Träumerei" for small orchestra at the request of some of the friends and patrons of the Summer Night Concerts at Terrace Garden, New York. He added as a trio the well-known Romanza. For the following winter season I rearranged the "Träumerei" for strings only, without the double basses, retained the trio, and then repeated the "Träumerei," but this time with muted strings, making an effective *diminuendo* at the end, finishing with a *piano*, *pianissimo*, *pianisissimo*, *à la* Ole Bull. This was altogether a new effect. The tone colors created sufficient sensation to prove an

attraction, but we remained in our places after having reached the softest point of "*pianisissimo*," while Ole Bull, in his performance of the "Arkansas Traveller," would move slowly backward on the stage as he played softer and softer, and finally only continue the movement of his bow, without touching the strings, leaving the listener to the illusions of his imagination. About this time I brought over with me from Vienna, where I had enjoyed hearing them as given by the composers, "The Blue Danube Waltz" and many other dances, by the brothers Johann and Joseph Strauss, and the playing of these never failed to make a popular sensation in the concert-room.

The greatest difficulty I have found in arranging programmes, until very recent times, has been to interest the audience in other masters besides Beethoven and Wagner, and thereby enlarge the *repertoire* of the public and broaden its conceptions. I have never wished to pose as an educator or a philanthropist, except in so far as I might help the public to get beyond certain so-called "popular music" — which represents nothing more than sweet sentimentalism and rhythm, on the level of the dime novel. Nor has it been a fad of mine, as some people have imagined, to persevere for half a century and insist upon preserving the unity of a programme. If anything, it has been a fixed principle, and the determination to be associated with something worthy and to represent something to which a man need not be ashamed of devoting his life, which have actuated

me. The practical question of "bread and butter" for the orchestra player also entered into the problem. If the only aim of a musician were to amuse the people, the sublimest of all the arts would soon be lost to humanity.

The Encore Habit

And here I think it is apropos to speak of the encore habit. While judicious applause is stimulating, and an occasional repetition of a short piece is excusable, the constant demand for the repetition of numbers, or parts of them, must be characterized as greedy and in bad taste. It is still worse to interpolate something else.

The effect of a repetition is never so good as that of the first performance. In the case of master works it creates an anticlimax. Ordinary respect for the composers should restrain any one from assisting in a demonstration to force such an encore. A master-mind in music, as in any other sphere of creation, closely calculates the effect he wishes to make. If he did not succeed in making it, he would not be a master. Therefore, to prolong a composition by repetition defeats its creator's purpose, as it produces a different effect from that which he intended. There are practical reasons against encores, also. They place the last numbers on the programme at a disadvantage, prolong it to an unreasonable length, and tire the listener. In a programme consisting principally of marches and dances, it makes little difference whether encores are given or not, since, with the

exception that one may be more brilliantly scored than another, the aim and character of all the pieces are similar. But a programme consisting of works representing varied emotions is arranged with proper regard to the relationship between the numbers. Consequently, such a programme must be made with a view to the exclusion of encores.

Again, the public are not of one mind. To what pleases one, another may be utterly indifferent; but each wishes his own favorite repeated, and thinks that he is entitled to it. Consequently, as a matter of mutual justice, when one begins to applaud, the rest assist. It is tantamount to saying, "I have had my piece repeated; it is but fair you should have yours." The inevitable effect is to give any programme a miscellaneous character.

Lastly, it certainly is not the actual time an encore takes to which executants object, for every player is willing to give this, but the modern composer has no consideration for the executant in obtaining his effects, and some pieces are so fatiguing that an immediate effective repetition is impossible. Sometimes, also, it is unadvisable as well as overburdening, in view of the rest of the programme, which may also be fatiguing.

The foregoing pages present a sketch of the general plan on which I have always made my programmes. In arranging a symphony programme today, we do not any longer need the outward attractions which formed my so-called "pillars" in earlier times. The symphony audience is now beyond that.

Its horizon has broadened, and it recognizes the necessity of the lesser lights in the solar system of music, in order to measure the value of the greater. The craving for excitement of the nerves has given place to intellectual enjoyment, and a programme arranged from works by Bach and Mozart and ending with Beethoven is enjoyed as much as, at times, a combination of Wagner, Tschaikowsky, and Strauss. The symphony chosen — either by rotation or advisability — decides the character of the programme. The time allowed for the performance, and the selection of works in keeping with that symphony, do the rest.

A Word to Habitual Late-Comers

I admit, at the outset, that this is a delicate subject for discussion, so before we go any further let us understand the point in question. Some people have not learned to think about art matters, and probably never will, while others are "born late." It will be difficult to convince the average amusement seeker, who shows no consideration for his neighbor because he is a stranger, that he has no right to come to a theatre or concert when he pleases because he has paid for his ticket.

But, can a greater injustice be perpetrated on others who perhaps have made considerable sacrifice to be punctual, and have prepared themselves to enter into the spirit of the music to be performed, than suddenly and rudely to be aroused from a musical exaltation, in which they are oblivious of their

surroundings, by persons who oblige them to rise and let them squeeze by to their seats, and who perhaps even talk, after they are seated, about something not at all in harmony with the music or the occasion? Why, everybody understands that it is not only rude to be late to a dinner party, but that the seating of the late-comer creates such a disturbance of the atmosphere that it is difficult to establish unity of feeling again for that evening. How much more fatal is it to the unity of a concert!

Even though the late-comers to a concert wait until there is a pause, the disturbance is almost the same. If a symphony opens the programme, the movements are related to each other. In a programme without a symphony the pieces are selected with a view to the effect which each has upon its next neighbor, and this effect is nullified by any disturbance in the audience. The proportion of late-comers, as a rule, is so small that a thinking person should feel embarrassed to belong to that class. A person who is accidentally delayed ought to wait until the intermission before taking his seat, or, in any event, if a symphony is being played, until it is finished.

We do not all enjoy the same things, nor even the same music, with equal intensity; but the music-lover is more absorbed by his music than by anything else, and is more sensitive to disturbance. I never open a programme with a Beethoven symphony if I can help it, simply on account of late-comers, although this often leads to undue length in the programme. The late-comers not only disturb

the audience, but the executants also become irritated. How, then, can they do justice to the task before them, or be in the proper mood for it, when their minds are not concentrated upon their work? This, of course, also affects the conductor, and mostly in his interpretation. The late-comers who own boxes can easily avoid disturbing others by refraining from talking. I must be excused from giving an opinion on this species of disturbance, for my gift of emphatic language is not adequate to the subject.

If I have given my opinion freely on these matters it is because the public sin in this way from thoughtlessness rather than from intention, and generally without realizing the injustice of which they are guilty. I have also been encouraged by the following incident to believe that the majority of people would be more considerate in this matter if their attention were called to the importance of it. Some years ago I gave a "Historical Beethoven Programme," and it had to begin with the Eroica Symphony. I was not willing to have the whole effect of the symphony marred and perhaps ruined by late-comers taking their seats between its movements, so I made a public appeal in advance in a notice explaining the situation, requesting patrons to be on time, and stating that the doors would not be opened to admit late-comers until the symphony was finished. We had no difficulty, and the audience were promptly in their seats. The few late-comers who had not seen the preliminary notice were satis-

fied after an explanation by our tactful manager, and waited at the rear until the symphony was ended.

Some Practical Effects of Music

There is no class of men in the world which suffers so much from fatigue as our American business men. The fatigue alluded to is that caused by applying certain faculties for an undue length of time to any one thing. Nor is there anywhere a class as much in need of a healthful and elevating recreation that will necessitate the use of other faculties, and by stimulating the latter rest the former, and thus create a healthy harmony in the system. To listen to music is restful to the human being, because faculties are called into action and appealed to other than those he ordinarily uses, and also because it absorbs all his attention and frees him from his worldly cares. Instrumental music is especially restful, because it appeals to his imagination and intellect, and permits his own interpretation to the extent of his experience, whereas in vocal music the interpretation is bound by the text. I speak now of master works, and not of sentimental rhythmical trifles. A prominent physician — not musically inclined — one evening attended one of my concerts. During the intermission he came to see me. "What are you doing here?" I asked, and he replied that he had a very serious and difficult case and had not been to bed for two nights, and his mind was distracted over it. "I came here," he added, "to listen to your music, and I thank you

for it. I feel better, and rested, and now I see my case clearly." Let the medical men try this. I could give many similar instances of editors, lawyers, and other men whose business was of an annoying and taxing nature, who have told me that, although they were not musical in the strict sense of the term, they found rest and relaxation in listening to our orchestral concerts. One reason why I came to Chicago was because I understood the excitement and nervous strain that every one, more or less, suffered from who lived there, and realized the consequent need of establishing a permanent musical institution in such a community.

The Modern Orchestra Technique

Since Wagner's works have been given on the operatic stage in America, I have left off from my concert programmes many of the excerpts from them which I formerly played; in fact, as many as the public would allow. The necessity for calling attention to his works no longer exists, nor does he suffer from being neglected, and besides, much of his music is not suitable or legitimate for concert purposes.

Wagner always aims at a climax, and at times uses means which are too realistic for the concert stage but perfectly legitimate for the operatic stage, for which they were intended. He often employs the same methods as the impressionist painters. Their pictures are effective only at a certain distance. In like manner Wagner's music is effective only at a certain distance, and only under cer-

tain conditions. While the brain is engaged with the dramatic action, the eye can take in scenery, color, etc., and still not hinder the ear from taking in the tone-flood prepared by the composer and justified by the situation, so as to saturate the whole human system. All may be in keeping with the dramatic action, and yet be at the expense of music and without soul. The difference between the music of the concert-room and that of the operatic stage is not sufficiently understood and observed to-day.

When Wagner's music was first introduced, many a conductor ruined it, and himself as its interpreter, by taking the tempo as the technique would indicate, allowing time for rapid passages and expression marks, as should be done in concert music. Wagner, however, does not depend upon individual efforts, but rather upon combinations and massing, rapid passages for the strings, for instance, which a single player cannot perform. A number of violins, say sixteen first and sixteen second, which is the number Wagner demands for his scores, will make an effect in which everything is distinct. The intervals which one man drops another will play, as no two players will drop the same interval, and so the general effect is satisfactory. This, taken as a principle, may answer for an opera orchestra, but it would never do for a concert orchestra. Deterioration would be the speedy result.

And yet the Wagner technique has something very fascinating about it, and one learns the music readily

by heart. There is something spontaneous and melodious about its figures,— symmetrical, I might say,— and the fingers seem to run without effort if one has the passage in his head. I remember, in 1872, when I engaged Mr. Lockwood, who was London's best harpist and a very able player and conscientious man, he had never seen the music of "Tristan," or anything from "the Ring," and he nearly went crazy over it the first few weeks. But he set to work and practised it so industriously that he soon mastered the music, and it became easy to him. I suppose it had impressed itself upon his memory. I may relate another instance. One day in the early seventies I received "Wotan's Farewell," and the "Magic Fire" scene, from the "Walküre" (in manuscript), from Europe, while we were travelling. We had but a short journey to make in the morning before reaching the next place, so I called a rehearsal for the strings in the afternoon, and began at once with the Fire motive, asking the first stand to play alone. The two concertmeisters, well known virtuosos, began, but found the music very difficult. After working on it for about an hour and a half with the first stands of the first and second violins, I realized that it was getting late, so I exclaimed, "You see what is before you, and you had better study this privately before we have another rehearsal. But let us all try it together once, and hear how it sounds." Meanwhile, of course, the other stands had read the music while the first and second violins were playing, and were to some extent familiar with it. We tried

it together, and it sounded so well, and the figures were so distinct, that we all left the hall in very merry mood, and from that day to this I have never rehearsed those string parts again.

I had the same experience with the "Ride of the Valkyries." The score and parts arrived one morning during a rehearsal. The package was brought to me, and I explained to the orchestra what it contained. We were all eager to try it, so I had the parts put on the stands. We started, but it was not long before the first violins stopped, so I gave a sign, and the rest of the orchestra came to a stop also. The concertmeister then said, "Mr. Thomas, it is impossible to play this music in that tempo." Now, he knew perfectly well that I was also a violinist, and he knew what was possible and what was not, but he did not know what I was after, and that I cared more for the spirit of the music than the technique. So I said, "Try it; it sounds all right. I shall take the same tempo, and you can play as many notes of each passage as you can. Begin a passage in time, and end in time." We started again, and the result was the same as with the "Magic Fire Scene."

An interesting incident occurred somewhat later, when Rubinstein and Wieniawski were both concertizing with us. One evening we had the "Ride of the Valkyries" on our programme. At the end of the first part, after we had all left the stage, a sudden tumult arose. I listened and heard voices saying, "You can't play it, either," and "Let's hear you play it," etc. Looking for what it all meant, I saw

some of the players addressing Wieniawski. Meanwhile some one had gone for the music and placed it on a table in the centre of the large room. Wieniawski went to the table and began to play, the whole orchestra standing around him. The scene was so comical, and such a noise was kept up, that I do not remember whether he succeeded in playing it or not. I am inclined to believe he did not, but that makes little difference, for Wieniawski was one of the greatest violinists of all ages.

I think these incidents sufficiently illustrate what I mean by saying that this kind of technique is not legitimate for the concert-hall, where accurate execution, tone quality, and expression are the first requisites, and are of more importance than descriptive music.

Descriptive music was written by Bach, and it was attempted long before him even, but it is safe to say that it was not successful until Beethoven wrote his Pastoral Symphony. The expansions and innovations of Berlioz, Liszt, and Wagner, were the natural evolutions of their time. Beethoven was not understood by Berlioz, and possibly the greatest influence Beethoven had over him was in his use of nuances, *sfz*, *ppp*, etc. Berlioz recognized and adopted the outward innovation which Beethoven achieved in his "Eroica" by expression marks, contrast, and passion, but the soul or spirit expressing the deepest humanity he hardly understood. He expanded his score, and tried to replace soul by adopting a text which should interest the listener and

to cover up the lack of musical expression with material effects. This is the much-debated programme music. Beethoven's music in the Pastoral Symphony is easily understood by everyone, but that of Berlioz, even with an underlying text, is not. In other words, his music and text do not harmonize, though his works were interesting for a time.

Liszt, with his great heart and human impulses, must have been a skilful interpreter of Beethoven on the piano, but hardly with the orchestra. His own orchestral scores show too plainly that he never entered into the secrets of that world. He also looked for new paths, for the same reasons as Berlioz, and succeeded in making valuable suggestions, but he was never able to reach the heights to which he so ambitiously aspired.

Wagner understood Beethoven principally from the intellectual side, and adopted and expanded everything, but also without soul. His text and music, however, blended. He made a great impression on the world by his combination of intellect and passion, or sensuousness. He touched greatness in "Siegfried's Death March," but even in this chiefly by his intellect. Wagner did not care for humanity, but in his later life he became sentimental, as is shown in his "Parsifal"—though the Flower Maiden scene shows that he remained sensuous to the last.

Liszt and Wagner both suffered much in the nineteenth century from lack of appreciation, in consequence of the small size of halls and theatres at

that time. Their expanded scores were too noisy for the halls and theatres of their day, nor could the balance of the strings with the other choirs be observed. All this has greatly changed. The spirit of expansion soon prevailed generally, and larger auditoriums were built. I myself visited three new large modern opera houses — those of Paris, Vienna, and Leipsic — in one year (1867). Orchestras have been enlarged and larger concert-halls built, until at last the reverse conditions prevail. The modern music is heard to advantage, but in the meantime in these large places Mozart and Beethoven have ceased to be effective.

Wagner and his followers have nearly doubled the size of the string choir of the orchestra, as well as of the wood wind, and even the brass, partly for color and partly to obtain the independence of each choir, as well as volume for the large modern halls. While the classic writers knew only the primary colors, the moderns generally use all the mixtures of the palette, and although by this means they gain in color and volume, they sacrifice individuality, which is the expression of the soul.

The Ninth Symphony, for instance, I have decided not to give again in the immense halls in which I have had to play of late years in Chicago, New York, and Cincinnati. It is an injustice both to the work and the audience. The impression made by this work, and the excitement caused at the first Festival in Cincinnati, where we gave it in a wooden hall of moderate size, called the Sängerfest Halle,

we have never been able to repeat in the new hall of larger dimensions. When I speak of a large hall, I mean large in the European sense of the term. Our monster American halls and theatres are fit only for mass meetings and horse shows. Orchestral music of every school is ineffective in them.

Wagner calls his trilogy, "Der Ring der Nibelungen," a "Bühnenfestspiel."[1] He intended that it should be given only on exceptional occasions and under certain conditions and moods. He ought to have understood the aggressive spirit of the nineteenth century (which is often misnamed progress) better. When a young composer to-day writes an accompaniment to a song or lullaby, he will try to use the same force as that of the Festspiel orchestra, to show that he also has the ability. We must now always have the "biggest"—and not only that, but "one more," and enlarge upon the past, whether it shows progress or not. Many things thus take on a different aspect; but change is not necessarily progress.

No doubt orchestra technique was advanced by Wagner; but the demands of Richard Strauss upon the orchestra are much greater, even, than those of Wagner, and he consciously writes practical impossibilities. In fact, he revels and delights in doing so. Now, the question is this: Should the composer not observe a certain standard and average technique for the orchestra, compatible with progress and practice, as in other relations of life — self-control and

[1] Festival Stage Play.

good manners, so to speak? A burning question remains, which every sincere musician ought to observe,— purity of style.

Our art is old enough now to warrant the representation of every period, as far as possible under its own conditions, by using the same instruments as those for which the composer conceived his work. We are in need of a music museum, so to speak, and I believe it will be organized some day, perhaps in connection with a great national school, in which the various periods will be adequately represented, in halls of different sizes, and with orchestras selected for the purpose. Beginnings have already been made in this direction in Munich, for instance, which has a suitable building for Wagner's music-dramas, and also a small building for the operas of Mozart. For the last few years I have given works of Bach which allow massing — both instrumental and choral — with an orchestra, which not only balanced the chorus, but in which, also, the same proportion between the wood-wind and string choirs was observed as in the orchestra for which he wrote. By thus massing all the choirs, I used the method of the modern orchestra palette for the three so-called trumpet parts, and by a discreet rewriting of these parts for four D cornets for the first and second, and two trumpets in A for the third, and duplicating these with four D and two A clarinets — according to compass — I obtained a characteristic color of the trumpet parts, and at the same time made them powerful enough to blend with sixteen first violins, twelve

flutes, twelve oboes, etc. This combination also enabled the players to give the original ornamentations of the composer, which one might call to-day a secret language, and which were fully written out in all the parts. The effect of Bach's music played by an orchestra thus proportioned is entirely different from that which is produced when played by the orchestra ordinarily used in modern times.

CONCERT PROGRAMMES

1855–1905

THEODORE THOMAS

A MUSICAL AUTOBIOGRAPHY

VOL. II.—CONCERT PROGRAMMES

I

THE MASON-THOMAS CHAMBER CONCERTS

[1855–1868]

[The programmes of the Mason-Thomas Chamber Concerts, which began in New York in 1855, and were discontinued in 1868, are the first upon which Mr. Thomas's name regularly appears, as well as the first in the making of which he was actively concerned. These concerts cover a period of thirteen years and are seventy in number. Besides these, the Mason-Thomas Quartette also gave sixty concerts at Miss Porter's Young Ladies' School at Farmington, Conn., several at Orange, N. J., at the Brooklyn Polytechnic Institute, and at private rooms. During the same period, Mr. Thomas played in nineteen concerts at Philadelphia with Mr. Carl Wolfsohn. The programmes of the New York concerts follow.—EDR.]

FIRST SEASON, 1855–1856

First Concert, November 27, 1855. Quartet in D minor, for first and second violins, viola, and violoncello, œuvre posthume, Schubert (Thomas, Mosenthal, Matzka, and Bergmann); Romanza from "Tannhäuser," "O, du mein holder Abendstern," Wagner (Otto Feder); "Fantaisie Impromptu," Chopin, and "Deux Préludes" in D flat and G, op. 24, Heller (William Mason); "Variations Concertantes," for violoncello and piano, op. 17, Mendelssohn (Bergmann and Mason); Song, "Feldwärts flog ein Voge-

lein," Nicolai (Otto Feder); Trio in B major, op. 8, for pianoforte, violin, and violoncello, Brahms (Mason, Thomas, and Bergmann).

Second Concert, December 18. Quartet in F, No. 7, op. 59, Beethoven (Thomas, Mosenthal, Matzka, and Bergmann); "Méditation sur le Premier Prélude" de Piano de S. Bach, for violin, violoncello, and piano, Gounod (Thomas, Bergmann, and Mason); Ballade in A flat major, op. 47, for piano (William Mason); Quartet in E flat major, op. 47, for piano, violin, viola, and violoncello, Schumann (Mason, Thomas, Matzka, and Bergmann).

Third Concert, January 29, 1856. Quartet, No. 4, in E flat, Mozart (Thomas, Mosenthal, Matzka, and Bergmann); Aria from "Der Freischütz," Weber (Miss Maria S. Brainard); "Rhapsodie," No. 12, Liszt (William Mason); "Ave Maria," Cherubini, (Miss Brainard); Trio in G minor, No. 2, for piano, violin, and violoncello (Mason, Thomas, and Bergmann); "Grande Valse de Bravoure," Mason (William Mason), by request.

Fourth Concert, February 26. Quartet in F minor, op. 95, Beethoven (Thomas, Mosenthal, Matzka, and Bergmann); Trio in G minor, No. 2, for piano, violin, and violoncello, Rubinstein (Mason, Thomas, and Bergmann); Tarantelle for piano, op. 87, Heller (William Mason); Concerto in D minor, for three pianos, with first and second violins, viola, violoncello, and contrabass, J.S. Bach (Scharfenberg, Timm, Mason, Thomas, Mosenthal, Matzka, Bergmann, and Preusser).

Fifth Concert, March 25. Quartet in G major, No. 63, for stringed instruments, Haydn (Thomas, Mosenthal, Matzka, and Bergmann); Trio in E flat major, op. 100, piano, violin, and violoncello, Schubert (Mason, Thomas, and Bergmann); Quintet in A major, op. 18, for stringed instruments, Mendelssohn (Thomas,

Mosenthal, Matzka, Bergmann, and Herwig); "Impromptu," op. 29, and "Waltzes," op. 64, Chopin (William Mason).

Sixth Concert, April 29. Quartet in B flat, No. 13, op. 130, Beethoven (Thomas, Mosenthal, Matzka, and Bergmann); Aria, "Umsonst mein Hoffen," from "Robert le Diable," Meyerbeer (Mme. von Berkel); "Silver Spring," "Lullaby," and "Étude de Concert," Mason (William Mason); Song, "Bleib bei mir," Abt (Mme. von Berkel); Quintet for piano, first and second violins, viola, and violoncello, op. 44, Schumann (Mason, Thomas, Mosenthal, Matzka, and Bergmann).

Extra Concert, April 15. Quartet in F minor, No. 11, op. 95, Beethoven (Thomas, Mosenthal, Matzka, and Bergmann); "Ave Maria," Franz (Miss Henriette Behrend); Impromptu, "Amitié, pour Amitié," Etude de salon, "Le Fuseau," Mason, and Rhapsodie, "Zum Wintermährchen," Dreyschock (William Mason); Song, "Wenn ein treues Herz," Proch (Miss Behrend); Quartet in E flat major, op. 47, for piano, violin, viola, and violoncello, Schumann (Mason, Thomas, Matzka, and Bergmann).

Extra Concert, April 27. Quartet in A major, No. 3, op. 41, Schumann (Thomas, Mosenthal, Matzka, and Bergmann); Aria di capella, "Show me Thy ways, O Lord," Torrente (Mrs. Clara M. Brinkerhoff); Impromptu, "Amitié, pour Amitié," Mason, and Rhapsodie, "Zum Wintermährchen," Dreyschock (William Mason); Cavatina, "Una voce al cor d'interno," Donizetti (Mrs. Brinkerhoff); Trio in B flat, op. 97, Beethoven (Mason, Thomas, and Bergmann).

[The season of 1856-1857 also included four concerts at Miss Porter's school, Farmington, Conn., where Messrs. Mason and Thomas gave concerts for many years.—EDR.]

SECOND SEASON, 1858

First Concert, January 30, 1858. Quartet in D major, op. 18, No. 3, Beethoven (Thomas, Mosenthal, Matzka, and Brannes); Trio in F major, for piano, violin, and violoncello, op. 3, Volkmann (Mason, Thomas, and Brannes); Étude, op. 10, No. 7, Chopin, Weber's "Schlummerlied," arranged by Liszt, Étude, op. 2, No. 6, Henselt (William Mason); Quartet in A minor, op. 41, No. 1, Schumann (Thomas, Mosenthal, Matzka, and Brannes).

Second Concert, February 27. Quartet in B flat major, Haydn (Thomas, Mosenthal, Matzka, and Brannes); Trio in D major, for piano, violin, and violoncello, op. 70, No. 1, Beethoven (Mason, Thomas, and Brannes); Ottetto in E flat major, op. 20, for four violins, two violas, and two violoncellos, Mendelssohn (Thomas, Appy, Eichberg, Mosenthal, Matzka, Besig, Brannes, and Luhde).

Third Concert, March 13. Second sonata in D minor, op. 121, for piano and violin, Schumann (Mason and Thomas); Quartet in E minor, op. 59, Beethoven (Thomas, Mosenthal, Matzka, and Bergmann); Trio in D minor, for piano, violin, and violoncello, J. C. Louis Wolf (Mason, Thomas, and Bergmann).

Fourth Concert, March 27. Quartet No. 10, Mozart (Thomas, Mosenthal, Matzka, and Bergmann); Andante and variations for two pianos, op. 26, Schumann (Timm and Mason); Andante and variations from D minor quartet, Schubert, and Scherzo, from the quartet in E flat major, No. 1, Cherubini (Thomas, Mosenthal, Matzka, and Bergmann); Trio in B flat major, op. 97, Beethoven (Mason, Thomas, and Bergmann).

Fifth Concert, April 10. Quartet in F major, op. 41, No. 2, Schumann (Thomas, Mosenthal, Matzka, and Bergmann); Sonata, op. 47, for piano and violin,

Beethoven (Mason and Thomas); Triple Concerto, for three pianos and strings, J. S. Bach (Scharfenberg, Timm, Mason, Thomas, Mosenthal, Matzka, Bergmann, and Preusser).

Sixth Concert, April 17. Quartet in F minor, op. 95, No. 11, Beethoven (Thomas, Mosenthal, Matzka, and Bergmann); Fugue in E minor, Handel, and "Rondo Capriccioso," op. 14, Mendelssohn (William Mason); "Chaconne," for the violin (composed by Mendelssohn with piano accompaniment), J. S. Bach (Theodore Thomas); Quintet in E flat major, op. 44, for piano, two violins, viola, and violoncello, Schumann (Mason, Thomas, Mosenthal, Matzka, and Bergmann).

[Two concerts were given, July 1 and 2, 1858, at Farmington.—EDR.]

THIRD SEASON, 1858–1859

First Concert, November 23, 1858. Quartet in A major, op. 41, No. 3, Schumann (Thomas, Mosenthal, Matzka, and Bergmann); Sonata in A major, op. 69, for piano and violoncello, Beethoven (Mason and Bergmann); "Chaconne" for violin (with piano accompaniment by Schumann) Bach (Theodore Thomas); Trio in B flat major, op. 99, Schubert (Mason, Thomas, and Bergmann).

Second Concert, December 28. Quartet in B flat, op. 18, No. 6, Beethoven (Thomas, Mosenthal, Matzka, and Bergmann); Ballade in B major, for piano, and Étude in B flat minor, Mason (William Mason); Tarantelle for violin, Schubert (Theodore Thomas); Trio in F major, op. 6, Bargiel (Mason, Thomas, and Bergmann).

Third Concert, February 8, 1859. Sonata in A minor, op. 105, Schumann (Mason and Thomas); Quartet in D minor, No. 43, Haydn (Thomas, Mosenthal, Matzka, and Bergmann); Étude for piano, op. 23, No. 2, Rubinstein (William Mason); Quintet in B flat major,

op. 87, posthumous, Mendelssohn (Thomas, Mosenthal, Matzka, Bergmann, and Besig).

Fourth Concert, March 15. Sonata in C minor, op. 30, No. 2, for piano and violin, Beethoven (Mason and Mosenthal); Aria, "Ah! mon fils," from "Le Prophète," Meyerbeer (Mrs. J. W. Mozart); "Variations Concertantes," for violoncello and piano, op. 17, Mendelssohn (Bergmann and Mason); Andante for two pianos, op. 6, Reinecke (J. S. Jameson and Mason); "Elegy of Tears," Schubert (Mrs. Mozart); Quartet in E flat major, op. 47, for piano, violin, viola, and violoncello, Schumann (Mason, Mosenthal, Matzka, and Bergmann).

Fifth Concert, April 26. Trio in D minor for piano, violin, and violoncello, op. 63, Schumann (Mason, Thomas, and Bergmann); "Romance" for the violin, op. 8, Berlioz (Theodore Thomas); Ballade in B major, Mason, and Étude, op. 23, No. 2, Rubinstein (Mason); Octet for two violins, viola, violoncello, contrabass, bassoon, and clarinet, op. 166, Schubert (Thomas, Mosenthal, Matzka, Bergmann, Preusser, Schmitz, Kuhlmann, and Goepel).

Sixth Concert, May 17. Quartet in G minor, No. 1, for piano, violin, viola, and violoncello, Mozart (Mason, Mosenthal, Matzka, and Bergmann); "Zuleika," Mendelssohn (Miss Adelaide Wollenhaupt); "Rondeau Brillant," for piano and violin, op. 70, Schubert (Mason and Thomas); "La Separazione," Rossini Miss Wollenhaupt); Quartet in C sharp minor, No. 14, op. 131, Beethoven (first time in this country).

[Two concerts were given at Farmington, Conn., June 30 and July 1, 1859, and were classified as the fourth season.—EDR.]

FIFTH SEASON, 1860

First Concert, March 3, 1860. Quartet in G major, op. 161, Schubert (Thomas, Mosenthal, Matzka, and

Bergmann); "Die Thräne," Stigelli (Sig. Stigelli); Ballade in A flat major, op. 47, Chopin (William Mason); "Trockene Blumen," Schubert (Sig. Stigelli); Trio in D major, op. 70, No. 1, Beethoven (Mason, Thomas, and Bergmann).

Second Concert, April 14. Quartet in D minor, No. 2, Mozart (Thomas, Mosenthal, Matzka, and Bergmann); "Voi che sapete," Mozart (Mme. De Lussan); Barcarolle, Ballade, and Nocturne, Mason (William Mason); "Chaconne," Bach (Theodore Thomas); "Ave Maria," Schubert (Mme. De Lussan); Trio in D major, for piano, violin, and violoncello, Schumann (Mason, Thomas, and Bergmann).

Third Concert, April 21. Quartet in A major, op. 41, No. 3, Schumann (Thomas, Mosenthal, Matzka, and Bergmann); Aria, "O mio Fernando," Donizetti (Mrs. Mozart); Trio in C minor, op. 66, Mendelssohn (Mason, Thomas, and Bergmann); Song, "When the swallows homeward fly," Abt (Mrs. Mozart); Quintet in C major, op. 29, Beethoven (Thomas, Mosenthal, Matzka, Bergmann, and Schwarz).

Fourth Concert, May 12. Quartet in D major, op. 64, Haydn (Thomas, Mosenthal, Matzka, and Bergmann); "Sonata Appassionata," op. 57, Beethoven (William Mason); "Rêverie et Caprice," romanza, op. 8, Berlioz (Theodore Thomas); Quartet in A minor, op. 132, Beethoven (Thomas, Mosenthal, Matzka, and Bergmann).

[Two concerts were given at Farmington, June 29 and 30, at the second of which Mr. Matzka played "Gruss an Farmington" ("Welcome to Farmington"), a divertisement for viola, composed by Mr. Thomas.—EDR.]

SIXTH SEASON, 1860–1861

First Concert, October 30, 1860. Trio in C minor, op. 1, No. 3, Beethoven (Mason, Thomas, and Bergmann); Quartet in D minor, Schubert (Thomas, Mosenthal,

Matzka, and Bergmann); Étude, Chopin, op. 25, No. 11 (William Mason); Quintet, op. 44, Schumann (Mason, Thomas, Mosenthal, Matzka, and Bergmann).

Second Concert, November 27. Quartet in B flat major, Haydn (Thomas, Mosenthal, Matzka, and Bergmann); Andante Finale from the opera, "King Alfred," Raff, transcribed by Liszt for piano (William Mason); "Divertisement" for viola, Theodore Thomas (Matzka); Sonata in A major, for piano and violin, Mozart (Mason and Thomas); Quartet in C major, No. 9, op. 59, Beethoven (Thomas, Mosenthal, Matzka, and Bergmann).

[The above was the last concert in which Bergmann appeared. His place was filled thereafter by F. Bergner.—EDR.]

Third Concert, February 5, 1861. Quartet in E flat major, Cherubini (Thomas, Mosenthal, Matzka, and Bergner); Trio in E flat major, op. 100, Schubert (Mason, Thomas, and Bergner); Quartet in A minor, op. 41, No. 1, Schumann (Thomas, Mosenthal, Matzka, and Bergner).

Fourth Concert, February 26. Trio in G minor, No. 3, op. 110, Schumann (Mason, Thomas, and Bergner); Violoncello Solo, "Morceau de Salon," Stransky (F. Bergner); Deux Rêveries, "Au Matin" and "Au Soir," and "Valse Caprice," Mason (William Mason); Quartet in F major, No. 7, op. 59, Beethoven (Thomas, Mosenthal, Matzka, and Bergner).

Fifth Concert, March 26. Quartet in C major, No. 6, Mozart (Thomas, Mosenthal, Matzka, and Bergner); Sonata in C sharp minor, op. 27, No. 2, Beethoven (William Mason); Sonata for piano and violin, op. 73, Raff (Mason and Thomas); Quintet in B flat major, op. 87, posthumous, Mendelssohn (Thomas, Mosenthal, Matzka, Besig, and Bergner).

Sixth Concert, April 30. Quartet in E flat major, op. 74, Beethoven (Thomas, Mosenthal, Matzka, and Bergner); "Le Trille du Diable," sonata for violin, Tartini (Theodore Thomas); Quartet in E flat major, op. 47, Schumann (Mason, Thomas, Matzka, and Bergner).

[Two concerts were given at Farmington, July 16 and 17, 1861.—EDR.]

SEVENTH SEASON, 1861–1862

First Concert, November 5, 1861. Quartet in G major, No. 1, Mozart (Thomas, Mosenthal, Matzka, and Bergner); Sonata for piano, in E flat major, op. 31, No. 3, Beethoven (William Mason); "Rondo Brillante," in B minor, op. 70, Schubert (Mason and Thomas); Quartet in F major, op. 41, No. 2, Schumann (Thomas, Mosenthal, Matzka, and Bergner).

Second Concert, December 3. Quartet in G major, Haydn (Thomas, Mosenthal, Matzka, and Bergner); "Romanza," for piano, op. 28, Schumann (William Mason); Trio in B flat minor, op. 5, Volkmann (Mason, Thomas, and Bergner); Quartet in E minor, No. 8, Beethoven (Thomas, Mosenthal, Matzka, and Bergner).

Third Concert, January 28, 1862. Quintet, for piano, oboe, clarinet, horn, and bassoon, in E flat, Mozart (Mason, Ohlemann, Goepel, Gewalt, and Eltz); Sonata, op. 69, Beethoven (Mason and Bergner); Fantasia for piano and violin, in C major, op. 159, Schubert (Mason and Thomas); Quartet in C minor, No. 4, op. 18, Beethoven (Thomas, Mosenthal, Matzka, and Bergner).

Fourth Concert, February 25. Quartet in G major, op. 77, Haydn (Thomas, Mosenthal, Matzka, and Bergner); Sonata for piano, in A major, op. 101, Beethoven (William Mason); Trio in F major, No. 2, op. 80, Schumann (Mason, Thomas, and Bergner); Quintet in C major, op. 163, for two violins, viola, and two

violoncellos, Schubert (Thomas, Mosenthal, Matzka, Schmitz, and Bergner).

Fifth Concert, March 25. Trio for piano, clarinet, and viola, in E flat major, No. 7, Mozart (Mason, Boehm, and Matzka); Quartette Brillante, in E major, op. 43, Spohr (Thomas, Mosenthal, Matzka, and Bergner); Sonata in D minor, op. 121, Schumann (Mason and Thomas); Quartet in F minor, No. 11, op. 95, Beethoven (Thomas, Mosenthal, Matzka, and Bergner).

Sixth Concert, April 29. Quartet in G minor, No. 1, Mozart (Mason, Thomas, Matzka, and Bergner); Quintet in C major, op. 163, Schubert (Thomas, Mosenthal, Matzka, Bergner, and Luhde); Quintet in E flat major, op. 44, Schumann (Mason, Thomas, Mosenthal, Matzka, and Bergner).

[During the season of 1861–1862 two concerts were given in Brooklyn, three in Orange, N. J., and four in Farmington. —EDR.]

EIGHTH SEASON, 1862–1863

First Concert, December 23, 1862. Quintet in E flat minor, op. 87, Hummel (Mason, Thomas, Matzka, Bergner, and Preusser); Quartet in F major, op. 18, No. 1, Beethoven (Thomas, Mosenthal, Matzka, and Bergner); "Fantasie-Stücke," for piano, op. 12, Schumann (William Mason); Quintet in G minor, No. 3, Mozart (Thomas, Mosenthal, Matzka, Zeiss, and Bergner).

Second Concert, January 20, 1863. Trio in C minor, op. 9, No. 3, Beethoven (Thomas, Matzka, and Bergner); Trio in D minor, op. 63, Schumann (Mason, Thomas, and Bergner); Quartet in D minor, posthumous, Schubert (Thomas, Mosenthal, Matzka, and Bergner).

Third Concert, February 10. Quartet in C major, No. 2, Cherubini (Thomas, Mosenthal, Matzka, and Bergner); Trio in D major, op. 70, No. 1, Beethoven (Mason, Thomas, and Bergner); Quartet in A major, op. 41,

No. 3, Schumann (Thomas, Mosenthal, Matzka, and Bergner).

Fourth Concert, March 3. Quartet in F major, No. 8, Mozart (Thomas, Mosenthal, Matzka, and Bergner); Trio in B flat major, op. 90, Schubert (Mason, Thomas, and Bergner); Quartet in C major, op. 59, No. 9, Beethoven (Thomas, Mosenthal, Matzka, and Bergner).

Fifth Concert, March 24. Quartet in E flat major, No. 4, Mozart (Thomas, Mosenthal, Matzka, and Bergner); Sonata for piano and violin, in E major, No. 3, Bach (Mason and Thomas); "Noveletten" (selections), op. 21, Schumann (William Mason); Octet, in E flat major, op. 20, Mendelssohn (Thomas, Mosenthal, Matzka, Bergner, Meyer, Zeiss, Besig, and Mollenhauer).

Sixth Concert, April 21. Concerto in C major, for two pianos, two violins, viola, and violoncello, Bach (Timm, Mason, Thomas, Mosenthal, Matzka, and Bergner); Song Cycle, "Dichterliebe," Schumann (August Kreissmann); Adagio and Variations, "Gott erhalte Franz der Kaiser," Haydn (Thomas, Mosenthal, Matzka, and Bergen); Songs, "Erinnerung," "Im wunderschönen Monat Mai," "Wilkommen mein Wald," Franz (Mr. Kreissmann); Quartet in C sharp minor, No. 14, Beethoven (Thomas, Mosenthal, Matzka, and Bergner).

[Two concerts were given at Farmington, November 9 and 10, 1863.—EDR.]

NINTH SEASON, 1864

First Concert,[1] *January 12, 1864.* Quartet in D minor, No. 2, Mozart; Sonata in F sharp minor, op. 11, Schumann; Quintet in C major, op. 29, Beethoven.

[1] The names of the players do not appear again upon the original programmes, but as far as the regular quartette is concerned, they can be readily assigned by the reader.—EDR.

Second Concert, January 26. Quartet in B flat major, Haydn; Sonata in A minor, op. 105, Schumann; Quartet in E flat major, op. 127, Beethoven.

Third Concert, February 9. Quartet in F major, op. 41, No. 2, Schumann; Sonata for piano, C minor, posthumous, Schubert; Quartet in F major, op. 59, No. 1, Beethoven.

Fourth Concert, February 23. Quartet in E flat major, Schumann; Sonata for violin in E minor, op. 1, No. 5, Tartini; Ballade in B major, op. 12, Mason; Quartet in B flat major, op. 130, Beethoven.

Fifth Concert, March 8. Quartet in G major, op. 18, No. 2, Beethoven; Sonata for violin and piano in F minor, No. 5, Bach; Sonata for piano in C minor, op. 111, Beethoven; Quartet in G major, op. 161, Schubert.

Sixth Concert, March 22. Quartet in C major, No. 6, Mozart; Sonata for violin and piano in D minor, op. 121, Schumann; Quartet in A major, op. 132, Beethoven.

[Three concerts were given at Farmington in 1864.—EDR.]

TENTH SEASON, 1865

First Concert, January 25, 1865. Septet in E flat, op. 20, Beethoven; Sonata for piano and violoncello in G minor, op. 65, Chopin; Quartet in A minor, op. 41, No. 1, Schumann.

Second Concert, February 4. Quartet in E flat, op. 12, Mendelssohn; Trio in C minor, op. 102, Raff; Quartet in E minor, op. 59, No. 2, Beethoven.

Third Concert, February 15. Quartet in D minor, Haydn; Trio in F, op. 80, Schumann; Quartet in F minor, op. 95, Beethoven.

Fourth Concert, March 8. Quartet in D, No. 10, Mozart; Trio in B, op. 97, Beethoven; Quartet in A, op. 41, No. 3, Schumann.

Fifth Concert, March 25. Quartet in B, op. 18, No. 6, Beethoven; Songs, "Waldesgesprach," "Mondnacht," "Frühlingsnacht," Schubert (August Kreissmann); Sonata for violin, "Le Trille du Diable," Tartini (Theodore Thomas); Songs, "Frühlingsgedränge," "Für Musik," "Gewitternacht," Franz (Mr. Kreissmann); Quintet in A minor, op. 107, Raff.

Sixth Concert, April 19. Trio in E flat, op. 100, Schubert; Quartet in C sharp minor, op. 131, Beethoven; Quintet in E flat, op. 44, Schumann.

[Two concerts were given at Farmington, July 13 and 14, 1865.—EDR.]

ELEVENTH SEASON, 1866

First Concert, January 10, 1866. Quartet in G, No. 1, Mozart; Trio in D, op. 70, No. 1, Beethoven; Sextet in B flat, op. 18, Brahms.

Second Concert, January 24. Sextet in C, op. 140, Spohr; Trio in G minor, op. 110, No. 3, Schumann; Quartet in E flat, op. 74, No. 10, Beethoven.

Third Concert, February 21. Quartet in G, op. 77, No. 1, Haydn; Quartet in A, op. 26, Brahms; Quartet in C, op. 59, No. 3, Beethoven.

Fourth Concert, March 7. Quartet in A, op. 18, No. 5, Beethoven; Trio in F, op. 6, Bargiel; Quintet in C, op. 163, Schubert.

Fifth Concert, April 18. Quartet in C, No. 6, Mozart; Quartet in E flat, op. 47, Schumann; Quartet in F, op. 135, Beethoven.

Sixth Concert, April 25. Quartet in F. op. 41, No. 2, Schumann; Trio in B flat, op. 99, Schubert; Quartet in E flat, op. 127, Beethoven.

[Concerts were given at Farmington, February 16 and 17 and May 24 and 25, 1866.—EDR.]

TWELFTH SEASON, 1867

First Concert, February 14, 1867. Divertimento in D, No. 1, Mozart; Trio in E flat, No. 1, op. 1, Beethoven; Quartet in A minor, op. 41, No. 1, Schumann.

Second Concert, March 7. Trio in E flat, op. 100, Schubert; "Noveletten," op. 21, Nos. 5 and 7, Schumann, for piano; Quartet in F, op. 59, No. 1, Beethoven.

Third Concert, March 21. Quintet in C minor, Mozart; Sonata for piano and violin in A minor, op. 105, Schumann; Quartet in D, op. 18, No. 3, Beethoven.

Fourth Concert, April 4. Sonata for piano and violoncello in A, op. 69, Beethoven; Quartet in B flat, No. 3, Mozart; Trio in D minor, No. 1, op. 63, Schumann.

[Concerts were given at Farmington, February 1 and 3 and November 13 and 14, 1867.—EDR.]

THIRTEENTH SEASON, 1868

First Concert, January 4, 1868. Quintet in G minor, Mozart; Sonata in A, op. 47, Beethoven; Quartet in D minor, posthumous, Schubert.

Second Concert, January 18. Quartet in A minor, op. 9, Volkmann; Trio in B flat, op. 99, Schubert; Quartet in E minor, op. 59, No. 2, Beethoven.

Third Concert, February 29. Quartet in D minor, Haydn; Trio in B flat, op. 97, Beethoven; Quartet in A, op. 41, No. 3, Schumann.

Fourth Concert, March 14. Quartet in D minor, op. 77, Raff; Quintet in E flat, op. 44, Schumann; Quartet in B, op. 18, No. 6, Beethoven.

Fifth Concert, March 28. Octet, op. 32, Spohr; "Faschingsschwank aus Wien," for piano, Schumann; Quartet in B flat, op. 130, Beethoven.

Sixth Concert, April 11. Quartet in D minor (Köchel, 421), Mozart; Sonata for piano and violoncello in G minor, op. 5, No. 2, Beethoven; Sonata for piano in G minor, op. 22, Schumann; Octet in E flat, op. 20, Mendelssohn.

[This was the last concert of the memorable series in New York. Two concerts were given at Farmington in 1868, six in 1869, and six in 1870, after which the Mason-Thomas combination was dissolved.—EDR.]

II

MR. THOMAS'S FIRST ORCHESTRAL CONCERT

1862

[The programme which follows is the first given by an orchestra under Mr. Thomas's direction. It is notable, not only as marking the beginning of his career as an orchestral conductor, but as showing, even at that early period, his skill as a programme-maker, both in his high standard and in his introduction of important novelties, and the appearance of distinguished soloists. It is also interesting from the fact that Mr. Thomas in this concert employed the harp and the English horn in an orchestra for the first time in this country. The concert took place at Irving Hall, New York, May 13, 1862.—EDR.]

May 13, 1862. Overture, "Der fliegende Holländer," Wagner (first time in America); Hymn, "Lord, Be Thou with Us," Apel (The Teutonia Choral Society); "Fantasia," op. 15 (arranged by Liszt), Schubert (first time in this country) (William Mason); Aria, "Bel raggio lusinghier," from "Semiramide," Rossini (Mme. de Lussan); Concerto for the violin, in A minor, first movement, Molique (Mr. Bruno Wollenhaupt); Quartet, "Les Contrastes," for piano, Moscheles (Messrs. Mills, Goldbeck, Hartmann, and Mason) (first time in America); Aria, "Ernani involami," from "Ernani," Verdi (Mme. de Lussan); Music to the tragedy of "Struensee," Meyerbeer (first time in America).

III

THE BROOKLYN PHILHARMONIC CONCERTS

[1862–1891]

[Mr. Thomas was the regular conductor of the Brooklyn Philharmonic Society during twenty years, and in that period directed one hundred and twenty-three concerts. The programmes of 1862–1863 are few in number, for the reason that he was then alternate conductor. The complete list is as follows. —EDR.]

SIXTH SEASON, 1862–1863

Second Concert, December 13, 1862. Symphony No. 1, in C major, Beethoven; Chorus, "Harfner's Lied," Zimmerman (Teutonia Choral Society); Fantasia for piano, "Norma," Thalberg (Miss Teresa Carreño); Aria, "O! verità," from "Le Prophète," Meyerbeer (Mme. Elena D'Angri); Music to the tragedy of "Struensee," Meyerbeer; Rondo, "Non più mesta," from "Cenerentola," Rossini (Mme. D'Angri); "Home, Sweet Home," for piano, Thalberg (Miss Carreño); Overture, "Ruy Blas," Mendelssohn.

Fourth Concert, March 7, 1863. Symphony No. 5, in C minor, Beethoven; Aria, "Parto tu ben mio," from "Clemenza di Tito," Mozart (Mme. Guerrabella); Fantasia in C, op. 15, for piano, Schubert (William Mason); Overture, "Midsummer Night's Dream," Mendelssohn; Brindisi, "Si colmi i calici," from "Macbeth," Verdi (Mme. Guerrabella); Concerto for violoncello, Servais (Mr. F. Bergner); Ballad, "The Minstrel Boy," Moore's Melodies (Mme. Guerrabella); Overture, "The Corsair," Berlioz.

Extra Concert, April 7. Symphony in G minor, Mozart; Scena, "Infelice," Mendelssohn (Miss Maria Brainard); Sonata for piano and violin, op. 47, Beethoven (Robert Goldbeck and Theodore Thomas); Romanza "Una furtiva lacrima," from "L'Elisir d'Amore,"

Donizetti (Mr. W. H. Castle); Overture, "Egmont," Beethoven; "The Easter Morning," cantata, Chevalier Neukomm (Miss Brainard, W. H. Castle, J. R. Thomas, chorus, and orchestra).

[In 1866 Mr. Thomas was elected conductor of the Brooklyn Philharmonic Society for the entire season of 1866–1867, and was re-elected for the season of 1867–1868. In 1862 he had alternated with other conductors. The programmes for these two seasons are as follows.—EDR.]

TENTH SEASON, 1866–1867

First Concert, October 27, 1866. Symphony No. 1, op. 31, in D major (first time in America), J. J. Abert; Cavatina, "Una donna illustre," from "The Huguenots," Meyerbeer (Miss Adelaide Phillips); Solo for oboe, "Scène et ballet," De Bériot (Mr. Eller); Overture, "Leonora," No. 3, Beethoven; Fantasia for harp, "Un Ballo in Maschera," Toulmin (Mr. Toulmin); Cuban Song, "Maria Dolores," Yradier (Miss Phillips); "Reiter March" (first time in America), Schubert.

Second Concert, December 8. Symphony No. 3, in A minor ("Recollections of Scotland"), Mendelssohn; Prayer and Scene, "Veglia del Ciel," from "The Star of the North," Meyerbeer (Miss Clara Louise Kellogg); Concerto No. 3, for piano, Beethoven (Richard Hofmann); "Mephisto Waltz," Liszt; Barcarolle, "Où voulez-vous aller?" Gounod (Miss Kellogg); March di bravura, "The Andes," for two pianos (Richard Hofmann and George W. Warren).

Third Concert, January 19, 1867. Symphony No. 8, op. 93, Beethoven; Cavatina, "Ah! fors' è lui," from "La Traviata," Verdi (Miss Minnie Amalia Hauck); "Allegro de concert," for violin, op. 15, Bazzini (Mr. Wenzel Kopta); "Roméo et Juliette," symphonie dramatique, Berlioz (first time); "Airs Hongrois variés," Ernst (Mr. Kopta); Song, "Ye Merry Birds," Gum-

bert (Miss Hauck); "Invitation to the Dance" (first time), Weber.

Fourth Concert, March 2. Symphony No. 1, op. 38, in B flat major, Schumann; Aria de concert, op. 94, "Infelice," Mendelssohn (Mme. Parepa); "Fantasia Appassionata," for violin, op. 38, Vieuxtemps (Mlle. Camilla Urso); Overture, "Coriolanus," Beethoven; "Il Tremolo," capriccio on a theme from Beethoven, for violin, De Bériot (Mlle. Urso); Song, "Lo, here the gentle Lark," Bishop (Mme. Parepa); Overture, "Jessonda," Spohr.

Fifth Concert, April 13. Symphony No. 7, in A major, op. 92, Beethoven; Cavatina, "Qui la Voce," from "I Puritani," Bellini (Miss Minnie Amalia Hauck); Concerto for violoncello, op. 45 (first time), Molique (Mr. F. Bergner); Overture, "Genoveva," Schumann (first time); Romanza, "Ah! mon remords," from "Le Pardon de Ploermel," Meyerbeer (Sig. Centemeri); Concertino for trombone, Sachs (Mr. Letsch); Duet "Quanto Amore," from "L'Elisir d'Amore," Donizetti (Miss Hauck and Sig. Centemeri).

ELEVENTH SEASON, 1867–1868

First Concert, November 9, 1867. Symphony No. 5, in C minor, Beethoven; Scene and aria, "Der Freischütz," Weber (Mme. Joanna Rotter); Theme and variations, "National Austrian Hymn" (first time), Haydn; [Presentation of baton to Mr. Thomas]; Overture, "Benvenuto Cellini" (first time), Berlioz; Romanza from "William Tell," Rossini (Mme. Rotter); "Trumpet Overture," Mendelssohn (first time).

Second Concert, December 14. Symphony No. 2, in C major, Schumann; Cavatina, "Se Romeo," from "Capuletti e Montecchi," Bellini (Miss Florence A. Rice); Concerto for violin, op. 31, in D minor (first time in America), Vieuxtemps (Mme. Camilla Urso); Two

movements from the "Unfinished Symphony," allegro moderato and andante con moto (first time), Schubert; Romanza, "Sweet Spirit, hear my Prayer," from "Lurline," Wallace (Miss Rice); Violin Solo, "Un Rêve" (Mlle. Urso); Symphonic poem, "Les Préludes," Liszt.

Third Concert, January 25, 1868. Symphony No. 4, op. 90, in A major, Mendelssohn; Aria from "The Marriage of Figaro," Mozart (Mme. Javorski Ackermann); Trio, andante for two horns and trombone, Bergmann (Messrs. Schmitz, Lotze, and Letsch); Symphonic poem, "The Ideal" (first time), Liszt; Cavatina from "Lucia di Lammermoor," Donizetti (Mr. Gustavus F. Hall); Aria from "Il Trovatore," Verdi (Mme. Ackermann); "Festival Overture" (first time), Charles C. Converse.

Fourth Concert, February 22. Symphony No. 6, in F major, "Pastoral," op. 68, Beethoven; Aria, "Lascia chi'o pianga," from "Arnoldo," Handel (Miss Adelaide Phillips); Concerto for piano, No. 8, in D minor, Mozart (Mr. Richard Hofmann); Entr'acte, "Medea," (first time), Cherubini; Brindisi, "Sa Couleur," from "Galatée," Massé (Miss Phillips); "The Harmonious Blacksmith," Handel, and Tarantelle in A flat, Heller (Mr. Hofmann).

Fifth Concert, April 4. Symphony No. 4, in F major, op. 86, Spohr; Aria, "Ah! perfido," op. 65, Beethoven (Mme. Parepa-Rosa); Solo for cornet, De Bériot's "Seventh Air," for violin, transcribed by J. Hartmann (Mr. M. Arbuckle); "Roméo et Juliette,' second part of "Symphonie Dramatique," op. 17, Berlioz; Solo for violin, "Air Militaire," Prume (Mlle. Matilda E. Toedt); Aria, "Let the bright Seraphim," Handel (Mme. Parepa-Rosa, trumpet obligato by Mr. Dietz); Fantasia for cornet on the "Russian Postillion Song of Alexis," transcribed by J. Hartmann (Mr. Arbuckle); Overture, "Tannhäuser," Wagner.

[Mr. Thomas was elected conductor for the sixteenth season, 1873–1874, and served thenceforth continuously until 1891, when he left New York. The programmes follow.—EDR.]

SIXTEENTH SEASON, 1873–1874

First Concert, December 20, 1873. Symphony No. 3, op. 153, "Im Walde," Raff; "Aria des Bijoux," from "Faust," Gounod (Mlle. Ostave Torriani); Overture, "Coriolanus," op. 62, Beethoven; Scherzo, "Queen Mab," Berlioz; Scene and "Aria d'Ophélie," from "Hamlet," Ambroise Thomas (Mlle. Torriani); "Rhapsodie Hongroise," No. 2.

Second Concert, January 10, 1874. Symphony No. 8, in F, op. 93, Beethoven; Scena and cavatina, from "Saffo," Piccini (Miss Jennie E. Bull); Concerto, "Hungarian," for violin (first time), Joachim (Mr. Bernhard Listemann); Introduction and finale, "Tristan and Isolde," Wagner; Aria, "Theme and Variations," Proch (Miss Emma C. Thursby); "Serenade" in D minor (new), Volkmann (violoncello obligato, Louis Lubeck); Duet, "Misera che farò," from "Mathilde de Sabran," Rossini (Miss Thursby and Miss Bull); Symphonic poem, "Les Préludes," Liszt.

Third Concert, February 7. Symphony No. 2, in C major, op. 61, Schumann; Aria from "Iphigénie en Aulide," Gluck (Mr. Victor Maurel); Quartet for horns, Weber (Messrs. Schmitz, Püper, Küstermacher, and Kohser); Vorspiel, "Lohengrin," "Der Ritt der Walküren," (manuscript), Wagner; "Septet," op. 20, Beethoven; Aria from "Marriage of Figaro," Mozart (Mr. Maurel); Symphonic introduction to the drama, "Sigurd Slembe," Svendsen.

Fourth Concert, March 7. Symphony No. 7, in A, op. 92, Beethoven; Aria, "Che farò," from "Orpheus," Gluck (Miss Annie Louise Cary); Concerto No. 3, for violoncello, Goltermann (Mr. Louis Lubeck); "Ivan IV., der Grausame," charakterbild (new), Rubinstein; Aria,

"Voi che sapete," from "Marriage of Figaro," Mozart (Miss Cary); "Bacchanale," from "Tannhäuser" (manuscript), and "Huldigung's March," Wagner.

Fifth Concert, April 11. Symphony in C major, Schubert; Vorspiel, "Die Meistersinger," Wagner; "Variations on a theme from Haydn" (new), Brahms; Overture, "Leonora," No. 3, Beethoven.

[Two weeks later, April 22, the Brooklyn Philharmonic Society gave Mr. Thomas a testimonial concert. The programme contained the following orchestral numbers: Raff's "Lenore" Symphony; Wagner's "Tannhäuser" Overture; the Theme and Variations from Schubert's D minor Quartet; Weber's "Invitation to the Dance," and the Scherzo, Nocturne, and "Wedding March" from Mendelssohn's "Midsummer Night's Dream." Mr. Myron W. Whitney sang Beethoven's arietta, "In questa Tomba," and the aria, "Non più andrai," from Mozart's "Marriage of Figaro."—EDR.]

SEVENTEENTH SEASON, 1874–1875

First Concert, December 19, 1874. Symphony No. 5, in C minor, op. 67, Beethoven; Aria from "Le Pré aux Clercs," Herold (Mlle. Marie Heilbron); Concerto for piano op. 158 (new), Raff (Mr. S. B. Mills); "Eine Faust Ouvertüre," Wagner; Theme and variations, op. 18 (first time), Brahms; Polacca from "Mignon," Ambroise Thomas (Mlle. Heilbron); "Ouverture Triomphale" (new), Rubinstein.

Second Concert, January 16, 1875. Suite in B minor (first time), Bach; Arietta, "In questa Tomba," Beethoven (Miss Anna Drasdil); Symphony No. 1, in B flat major, Schumann; Overture, "Leonora" No. 2, Beethoven; "Hungarian Dances" (new), Brahms; Aria, "Di tanti palpiti," from "Tancredi," Rossini (Miss Drasdil); "Kaiser March," Wagner.

Third Concert, February 13. Symphony in B minor, "Unfinished," Schubert; Scene and aria, "E dunque ver" op. 58, Rubinstein (Miss Clementine V. Lasar);

"Wotan's Abschied" and " Feuerzauber," from "Die Walküre," Wagner (first time) (Franz Remmertz); Symphonic poem, "Orpheus" (first time), Liszt; "Miriam's Song of Victory," concert aria, op. 74, Reinecke (Miss Lasar); Symphony No. 3, in A minor, "Scotch," Mendelssohn.

Fourth Concert, March 13. Symphony, "Oxford" (first time), Haydn; Aria, "Batti, batti," from "Don Giovanni," Mozart (Miss Annie Louise Cary); "Chaconne" (new), Bach; Overture, "Bride of Messina," Schumann; Aria, "Pietà, pietà," from "Le Prophète," Meyerbeer (Miss Cary); Symphony No. 6, in F major, op. 68, "Pastoral," Beethoven.

Fifth Concert, April 17. Symphony in E flat (Köchel, 543), Mozart (first time); Part song, "How sweet the Moonlight," Leslie, and Glee, "Hunting Song," Benedict (The Glee and Madrigal Society); Concerto for piano, in C minor, op. 37 (first movement), Beethoven (Mr. Richard Hofmann).

EIGHTEENTH SEASON, 1875–1876

First Concert, December 17, 1875. Symphony No. 3, "Eroica," Beethoven; Aria, "In the Beginning was the Word," from "Saint John the Baptist," MacFarren (Mme. Antoinette Sterling); Introduction and finale to "Tristan and Isolde," Wagner; Song, "Der Kreuzzug," Schubert, and "Es war ein König in Thule," Liszt (Mme. Sterling); "Rhapsodie Hongroise," No. 14, Liszt.

Second Concert, January 15, 1876. "Symphonie Dramatique" (No. 4) in D minor, op. 95, Rubinstein; Aria, "Si t'amo o cara," from "Muzio Scevola," Handel (Miss E. C. Thursby); Overture in C (first time), Beethoven; Concerto for the violin, in E, op. 64, Mendelssohn (Señor Joseph White); Recitative and rondo, "Mia speranza adorata," Mozart (Miss Thursby); Vorspiel, "Die Meistersinger," Wagner.

Third Concert, February 12. Symphony No. 5, "Lenore," op. 177, Raff; Overture, "Egmont," Beethoven; Symphonic poem, "Mazeppa," Liszt.

Fourth Concert, March 18. Symphony in C major, Schubert; Aria from "Orpheus," andantino "Chiamo il mio ben," allegro maestoso "Addio miei sospiri," Gluck (Miss Matilda Phillips); Symphonic poem, "Danse Macabre" (new), Saint-Saëns; Theme and variations, scherzo and finale from Septet, op. 20, Beethoven; Rondo, "Ma qui all'affanno," from "Cenerentola," Rossini (Miss Phillips); Overture, "Sakuntala," Goldmark.

Fifth Concert, April 8. Symphony No. 1, in C, op. 21, Beethoven; Symphony No. 9, in D minor, op. 125, Beethoven (Miss Lasar, Miss Henne, Mr. Bischoff, Mr. Remmertz, full chorus of the New York Oratorio Society).

NINETEENTH SEASON, 1876–1877

First Concert, December 16, 1876. Symphony No. 7, in A major, op. 92, Beethoven; Quartets, "Soldatenbraut" and "Wassermann," Schumann (Swedish Vocal Quartette); Fantasia in C, for piano, op. 15, Schubert (Mme. Madeline Schiller); "Siegfried's Death," from "Die Götterdämmerung," Wagner; "Polonaise" in E, Liszt (Mme. Schiller); Quartets, "Swedish Character Songs" and "Bröllop March," Soedermann (Swedish Vocal Quartette); "Invitation to the Dance," Weber.

Second Concert, January 20, 1877. Symphony, "Frithjof," op. 22 (first time), Hofmann; Concert aria, "Ma che vi fece," Mozart (Miss Emma C. Thursby); Adagio for violoncello, op. 38, Bargiel (Mr. F. Bergner); "Andante cantabile," op. 97, Beethoven; Aria from "Le Pré aux Clercs," Hérold (Miss Thursby); Overture, "Francs Juges," Berlioz.

Third Concert, February 17. Symphony No. 4, in C, "Jupiter," Mozart; Recitative and aria, "Abscheulicher," from "Fidelio," Beethoven (Mme. Eugenie Pappenheim); Concerto for piano, No. 4, op. 70, in D minor (Mr. Emile Guyon); Adagio, "Love Scene" and scherzo, "Queen Mab," from "Romeo and Juliet" Symphony, Berlioz; Fifth barcarolle (first time), Rubinstein (Mr. Guyon); "Ingeborg's Lament," from "Frithjof," Bruch (Mme. Pappenheim); "The Ride of the Valkyries," Wagner.

Fourth Concert, March 17. Symphony No. 3, in E flat, op. 97, Schumann; Aria, "Cara, fu solo a me," Gluck (Miss Annie Louise Cary); "Gretchen," second movement from "Faust" Symphony, Liszt; Aria, "O don fatale," from "Don Carlos," Verdi (Miss Cary); Overture, "Fidelio," in E, No. 4, Beethoven.

Fifth Concert, April 14. Suite in D, No. 3, Bach; Aria, "Rendi'l sereno al ciglio," from "Losarme," Handel (Mr. George Werrenrath); Symphony No. 2, in D, op. 36, Beethoven; "Bilder aus Osten," op. 66 (first time), Schumann; Aria, "Per pietà, non ricercate," Mozart (Miss Anna Drasdil); Introduction, "Bridal Chorus" and march tempo from "Lohengrin," Wagner.

Twentieth Season, 1877–1878

First Concert, December 15, 1877. Symphony in C minor, No. 5, op. 67, Beethoven; "Hymn to Music," Dudley Buck (Saint Cecilia Vocal Society); Concerto, op. 85, first movement, for piano, Hummel (Mr. Richard Hofmann); Overture, interlude, "Invocation of the Alpine Fay," from "Manfred," op. 115, Schumann; Piano solos, nocturne, op. 48, mazurka, op. 50, No. 2, valse, op. 18, Chopin (Mr. Richard Hofmann); Part songs, "Resurgam," Leslie, and "Night," Blumenthal (Saint Cecilia Vocal Society); Selections from "Damnation of Faust," Berlioz.

Second Concert, January 19, 1878. Symphony in C minor, op. 68, Brahms; Aria, "Abscheulicher," from "Fidelio," Beethoven (Miss Mathilde Wilde); Adagio for violoncello, Goltermann (Mr. F. Bergner); Overture, "Struensee," Meyerbeer; "Serenade" No. 3, D minor, Volkmann; Cavatina from "Reine de Saba," Gounod (Miss Wilde); "Mephisto Waltz," Liszt.

Third Concert, February 16. Symphony, "Lenore," Raff; Aria from "Il Seraglio," Mozart (Miss Emma C. Thursby); Concerto for piano, in A minor, op. 54, Schumann (Mr. S. B. Mills); Overture, "Coriolanus," Beethoven; "Wedding March" and variations (first time), Goldmark; Aria from "L'Étoile du Nord," Meyerbeer (Miss Thursby); Overture "Rienzi," Wagner.

Fourth Concert, March 30. Symphony in G, No. 15, Haydn; Recitative, "Awake Saturnia," and aria, "Hence, hence away," from "Semele," Handel (Miss Annie Louise Cary); Violin concerto, first movement, op. 64, in E minor, Mendelssohn (Master Leopold Lichtenberg); Overture, "Marmion," Dudley Buck; Aria from "Abu Hassan," Weber (Miss Cary); Romanza in C, op. 40, präludium vivace, Bach (Master Lichtenberg); Symphony in D minor, op. 120, Schumann.

Fifth Concert, April 27. Symphony No. 7, in A, op. 92, Beethoven; Aria, "Infelice," Mendelssohn (Miss Henrietta Beebe); "Unfinished" symphony, Schubert; Capriccio, op. 4, Grädner; Part song, "The Three Fishers," for male voices, Goldbeck; Glee for mixed voices, "There is a mild and tranquil Light," Attwood (The English Glee Club); Overture, "Tannhäuser," Wagner.

TWENTY-FIRST SEASON, 1878–1879

First Concert, December 14, 1878. Symphony No. 3, "Eroica," Beethoven; Aria, "Ach! Ich habe sie ver-

loren," from "Orpheus," Gluck (Miss Annie MacCallum); Concerto for violin, Mendelssohn (Mr. Eduard Remenyi); Overture, "Genoveva," op. 81, Schumann; Solo for violin, nocturne in E flat, op. 9, No. 2, Chopin, "Mélodies héroïques et lyriques Hongroises" (transcribed by Remenyi), Mazurka, op. 7, No. 1 (transcribed by Remenyi), Chopin (Mr. Remenyi); Vorspiel, "Die Meistersinger," Wagner.

Second Concert, January 18, 1879. Symphony No. 3, "Scotch," Mendelssohn; "Slumber Song," from "Christmas Oratorio," Bach (Miss Annie Louise Cary); Entr'acte and ballet music from "Ali Baba," Cherubini (revived by Reinecke); Concerto for piano, No. 1, in E flat, Liszt (Mme. Julia Rivé-King); Aria, "Ah! mon fils," from "Le Prophète," Meyerbeer (Miss Cary); Overture, "Jessonda," op. 63, Spohr.

Third Concert, February 15. Symphony in C minor, op. 5, Gade; Aria, "Ministri di Baal," from "Le Prophète," Meyerbeer (Miss Adelaide Phillips); violoncello solo, "Serenade," Volkmann (Mr. F. Bergner); "Bilder aus Östen," op. 66, Schumann; Cavatina, "Una voce poco fa," from "The Barber of Seville," Rossini (Miss Phillips); "Bacchanale," from "Tannhäuser," and "Huldigung's March," Wagner.

Fourth Concert, March 15, Suite in canon form, op. 10 (first time), Grimm; Romanza, "Evening Star," from "Tannhäuser," Wagner (Signor Galassi); Symphony No. 6, "Pastoral," Beethoven; Aria, "Dich theure Halle," from "Tannhäuser," Wagner (Miss Minnie Hauck); Concerto for piano, No. 2, op. 21, in F minor, Chopin (Miss Josephine C. Bates); Duet, "La dove prende amor," from "The Magic Flute," Mozart (Miss Hauck and Signor Galassi); Ballet music from "Samson et Dalila" (new), Saint-Saëns.

Fifth Concert, May 10. Symphony No. 2, C major, op. 61, Schumann; Song, "Am Meer," Schubert (Mr. Rem-

mertz); Violin concerto, D major, op. 61, one movement, Beethoven (Herr August Wilhelmj); Male chorus, "Vorbei," Möhring (German Liederkranz Society); "Hiawatha" symphony, op. 36, two movements (new), E. C. Phelps; Six old Netherland folk-songs, composed by Adrianno Valerius in 1626, arranged by Kremser (German Liederkranz Society and orchestra); Overture, "The Great Republic" (first time), Bristow; Violin solo, "Airs Hongrois," Ernst (Herr Wilhelmj); "Wotan's Abschied" and "Feuerzauber," from "Die Walküre," Wagner (Mr. Remmertz).

TWENTY-SECOND SEASON, 1879–1880

First Concert, November 18, 1879. Overture, "King Lear," op. 4, Berlioz; Concerto for piano, in B minor, op. 23, Tschaikowsky (Mr. Franz Rummel); "Siegmund's Love Song" (Sig. Italo Campanini), and "Siegfried's Death," Wagner; Symphony No. 5, in C minor, op. 67, Beethoven.

Second Concert, December 16. Overture, "Consecration of the House," Beethoven; Recitative and aria, "Tu che sei quel dolce fiore," from "Faust," Spohr (Sig. Galassi); Prelude, minuet, and fugue, op. 10 (new), Reinhold; Aria, "Infelice," op. 94, Mendelssohn (Mlle. Alwina Valleria); Symphony No. 1, in B flat, op. 38, Schumann; Duet, "Una remota, antica ricordanza," from "The Flying Dutchman," Wagner (Mlle. Valleria and Sig. Galassi); Vorspiel, "Die Meistersinger," Wagner.

Third Concert, January 20, 1880. Overture, "Anacreon," Cherubini; Prelude, adagio, gavotte, and rondo (new), Bach; Aria, "Ah! perfido," Beethoven (Miss Amy Sherwin); Concerto for violoncello in A minor, op. 33, Saint-Saëns (M. Adolphe Fischer); Symphony "Dramatische," in D minor, No. 4, op. 95, Rubinstein.

Fourth Concert, February 17. Adagio and fugue in C minor, Mozart; Aria, "Il mio tesoro," from "Don Gio-

vanni" (Sig. Baldanza); Symphony No. 4, in B flat, op. 60, Beethoven; Overture, "Penthesilea," op. 31, Goldmark; Aria, "Nasce al bosco," from "Ezio," Handel (Mlle. de Belocca); Introduction and finale, "Tristan and Isolde," Wagner.

Fifth Concert, March 16. Symphony No. 9, in C major, Schubert; Concerto for piano, in F major, op. 10, Brüll (Mr. Richard Hofmann); Music to "Midsummer Night's Dream," Mendelssohn; Slavonic rhapsody, op. 45, No. 3, Dvorak.

Sixth Concert, April 20. "Chromatic Fantasia and Fugue," Bach (adapted for orchestra by George F. Bristow); Scene 1, "The Three Rhine Daughters and Siegfried" (Miss Amy Sherwin, Mrs. T. B. Buxton, Miss Antonia Henne, Sig. Campanini); Scene 2, "Siegfried," "Hagen," "Gunther" (Sig. Campanini, Mr. Franz Remmertz, Mr. Carl Steinbach); Act III., "Götterdämmerung," Wagner; Symphony No. 7, in A major, op. 92, Beethoven.

TWENTY-THIRD SEASON, 1880–1881

First Concert, November 20, 1880. Symphony No. 8, in F major, op. 93, Beethoven; Concerto for piano, op. 16, Henselt (Mr. Rafael Joseffy); "Siegfried Idyl," Wagner; Recitative and aria from Act I., "Orpheus," Gluck (Miss Annie Louise Cary); Symphony, "Harold in Italy," op. 16, Berlioz (obligato viola, Mr. Max Schwartz, harp, Mr. A. Freygang).

Second Concert, December 18. "Ode on Saint Cecilia's Day," Handel (Miss Henrietta Beebe, Mr. W. C. Tower, chorus and orchestra); Symphony No. 4, in D minor, op. 120, Schumann; "The Welding of the Sword," from " Siegfried," Act I., Wagner (Mr. W. C. Tower, Mr. Max Treumann); Symphonic poem, "Orpheus," Liszt; "Chorus of Dervishes," "Turkish March," march and chorus, from "Ruins of Athens," Beethoven.

Third Concert, January 22, 1881. Symphony in G minor (Köchel, No. 550), Mozart; Scene and aria, "Wo berg ich mich?" from "Euryanthe," Weber (Mr. George Henschel); "Eine Faust Ouvertüre," Wagner; "Septet," op. 20, Beethoven; "The two Grenadiers," Schumann (Mr. Henschel); Ball Scene from "Romeo and Juliet," op. 17, Berlioz.

Fourth Concert, February 19. Cantata, "A Stronghold sure," Bach, arranged for performance by Theodore Thomas (Miss Ida Hubbell, Miss Emily Winant, Mr. Christian Fritsch, Mr. Franz Remmertz, New York and Brooklyn Philharmonic Chorus and orchestra); Symphony No. 9, in D minor, op. 125, Beethoven (Miss Hubbell, Miss Winant, Fritsch and Remmertz, chorus and orchestra).

Fifth Concert, March 19. Symphony in B flat (No. 8, B. & H. Ed.), Haydn; Concerto for piano, op. 54, Schumann (Mr. Rafael Joseffy); Symphony No. 8, B minor, "Unfinished," Schubert; Fantasia, "Ruins of Athens," Beethoven-Liszt (Mr. Joseffy); Selections from "Damnation of Faust," Berlioz.

Sixth Concert, April 23. Scenes from "Orpheus," Gluck (Miss Annie Louise Cary and chorus); Symphony No. 6, "Pastoral," op. 68, Beethoven; "Salve Regina," Gregor Aichinger (chorus a capella); "Gipsy Life," op. 29, Schumann (Miss Amy Sherwin, Miss A. Sessions, Miss Annie Louise Cary, Mr. George Werrenrath, Mr. N. Callan, Jr., Mr. Frederich Steins); "Suite Algérienne," op. 60 (new), Saint-Saëns.

Twenty-fourth Season, 1881–1882

First Concert, November 19, 1881. Symphony No. 3, "Eroica," Beethoven; Aria, "Il mio tesoro," from "Don Giovanni," Mozart (Signor Italo Campanini); Overture, "Academic Festival" (new) Brahms; Fantasia for piano, op. 15, Schubert (Mme. Madeline

Schiller); Romanza from "Euryanthe," Weber (Sig. Campanini); Ballet music, "Nero" (new), Rubinstein.

Second Concert, December 17. Symphony No. 3, in E flat, "Rhenish," Schumann; Scenes from "Alceste," Gluck (Signor Galassi, Miss Hattie Schell, Miss Emily Winant, and chorus); Overture and aria, "Die Frist ist um," from "The Flying Dutchman," Wagner (Sig. Galassi); Minuet and fugue from string quartet No. 9, in C, Beethoven; Duo nocturne from "Beatrice and Benedick" (manuscript), Berlioz (Miss Schell and Miss Winant); "Festival Procession" and chorus from "Queen of Sheba," Goldmark.

Third Concert, January 21, 1882. Symphony in G major, "Surprise," Haydn; Concerto in A major (Köchel, No. 488), Mozart; Symphony No. 4, in B flat major, op. 60, Beethoven.

Fourth Concert, February 18. Symphony No. 8, "Unfinished," Schubert; Aria, "O, pardon me," Bach (Miss Annie Louise Cary, violin obligato, Hermann Brandt); Introduction to third act of "Medea," Cherubini; Aria, "In questa Tomba oscura," Beethoven (Miss Cary); Symphony to Dante's "Divina Commedia," Liszt.

Fifth Concert, March 18. Symphony in E flat (Köchel, No. 543), Mozart; Cavatina from "Euryanthe," Weber (Mrs. E. Aline Osgood); Music to "Œdipus Tyrannus," J. K. Paine (Mr. Toedt, male chorus, and orchestra); Overture and scena from "Genoveva," Schumann (Mr. Henschel, chorus, and orchestra); "Sanctus," from "Missa Solennis," in D major, op. 123, Beethoven (Mrs. Osgood, Miss Winant, Mr. Toedt, Mr. Henschel, chorus, orchestra, violin obligato, Mr. Hermann Brandt); "Glory be to the Father, as it was in the Beginning," from "Utrecht Jubilate," Handel (chorus and orchestra).

Sixth Concert, April 22. Scenes from "Das Rheingold": *a.* Prelude and scene, "The Theft of the Gold," "The three Rhine Daughters and Alberich" (Miss Hattie Schell, Miss Amalia Wurmb, Miss Antonia Henne, Mr. Oscar Steins); *b.* "Wotan's Apostrophe to Walhalla," (Mr. Remmertz); *c.* "Loge's Tidings" (Mr. Toedt); *d.* Grand closing scene, "Wotan, Loge, and the three Rhine Daughters" (Mr. Remmertz, Mr. Toedt, Miss Schell, Miss Wurmb, Miss Henne), Wagner; "Siegfried's Death," from "Die Götterdämmerung," Wagner; Symphony No. 5, in C minor, op. 67, Beethoven.

TWENTY-FIFTH SEASON, 1882–1883

First Concert, November 4, 1882. Overture, "Lodoïska," Cherubini; Recitative and aria, "Mia speranza adorata," Mozart (Miss Emma Thursby); Symphony No. 6, "Pastoral," op. 68, Beethoven; "Die Loreley," Liszt (Miss Thursby); "Good Friday Spell," Act III., "Parsifal" (manuscript), Wagner (Mr. George Werrenrath, Herr Holst-Hansen); Introduction and finale to "Tristan and Isolde," Wagner.

Second Concert, November 25. Symphony in G minor (Köchel, No. 550), Mozart; Second concerto, op. 22, Saint-Saëns (Mr. Rafael Joseffy); Symphony No. 2, in C, op. 61, Schumann.

Third Concert, December 23. "The Messiah," Handel (Mrs. E. Aline Osgood, Miss Emily Winant, Mr. George Werrenrath, Mr. John F. Winch; Mr. F. Dietz, trumpet).

Fourth Concert, January 13, 1883. Symphony in C, No. 9, Schubert; Recitative and aria, Beethoven (Mr. Franz Remmertz); Concerto for violin, No. 1, op. 26, Bruch (Mr. John F. Rhodes); "Ride of the Valkyries," "Wotan's Farewell," and "Magic Fire Scene," Wagner (Mr. Franz Remmertz).

Fifth Concert, February 3. Suite in D, No. 3, Bach; Scene, "Sweet Bird that Shunn'st the Noise of Folly," from "L'Allegro and Il Penseroso," Handel (Miss Emma Thursby, flute obligato, Mr. Eugene Weiner); Overture, "Manfred," Schumann; "Serenade," in D, op. 9, Robert Fuchs; Recitative and aria, "Questi affetti," from "Faust," Spohr (Miss Emma Thursby, clarinet obligato, Mr. Edward Boehm); Symphony No. 7, op. 92, Beethoven.

Sixth Concert, March 3. "The Redemption," Gounod (Mrs. E. Aline Osgood, Miss Emily Winant, Miss Adeline Sessions, Mr. Theodore J. Toedt, Mr. Max Heinrich, Mr. Franz Remmertz, Philharmonic Chorus and orchestra).

Seventh Concert, March 31. "Spring" Symphony, in A, No. 2, op. 34, John K. Paine; Concerto No. 1 in E flat, for piano, Liszt (Mme. Rivé-King); "Invitation to the Dance," Weber; Adagio and rondo from Ninth Concerto for violin, Spohr (Mr. John F. Rhodes); Symphony in F, No. 8, op. 93, Beethoven.

Eighth Concert [In memory of Richard Wagner], *April 21.* Overture, "Bacchanale," "The Tournament of Song," "Chorus of Sirens," March and Chorus, "Tannhäuser"; Vorspiel, Act I., "Flower Garden Scene," Act II., Finale, Act III., "Parsifal"; "Siegfried's Death," "Götterdämmerung"; Vorspiel, "Hans Sachs's Monologue," quintet, "Procession of the Guilds" and choruses, finale, Act III., "Die Meistersinger" (vocalists, Miss Hattie Louise Simms, Miss Zelie de Lussan, Mrs. A. Hartdegen, Mrs. Minnie E. Denniston, Miss Ella Earle, Miss Fannie Hirsch, Mr. Theodore J. Toedt, Mr. C. F. Tretbar, Mr. Franz Remmertz, the Brooklyn Philharmonic and German Liederkranz).

Twenty-sixth Season, 1883–1884

First Concert, November 3, 1883. Symphony No. 3, "Eroica," Beethoven; Aria, "Lord, to Thee," from

"Theodora," Handel (Mme. Trebelli); Scotch rhapsody, "Burns," op. 24 (new), Mackenzie; Aria, "Che farò," from "Orpheus," Gluck (Mme. Trebelli); Ball Scene from "Romeo and Juliet," Berlioz.

Second Concert, November 24. Music to "A Midsummer Night's Dream," Mendelssohn; Concerto for piano, No. 5, in E flat, op. 73, Beethoven (Professor Carl Baermann); Symphony No. 1, in B flat, op. 38, Schumann.

Third Concert, December 22. "The Messiah," Handel (Mrs. Amy Sherwin, Miss Emily Winant, Mr. Theodore J. Toedt, Mr. John F. Winch, Mr. F. Dietz (trumpet), chorus, and orchestra).

Fourth Concert, January 12, 1884. Symphony No. 8, in B minor, "Unfinished," Schubert; Concerto for violin, No. 7, in E minor, Spohr (Mr. Henry Schradick); Overture, "King Lear," Berlioz; Symphony No. 5, in C minor, op. 67, Beethoven.

Fifth Concert, February 2. "The Redemption," Gounod (Miss Gertrude Franklin, Miss Emily Winant, Mrs. A. Hartdegen, Mr. George Werrenrath, Mr. Max Heinrich, Mr. Franz Remmertz, Philharmonic Chorus).

Sixth Concert, March 1. Symphony in C minor, "Scandinavian," Cowen; Concerto for violin, op. 30 (new), Moszkowski (Mr. John F. Rhodes); Variations on a theme by Haydn, "Chorale St. Antoine," Brahms; Symphonic poem, "Tasso," Liszt.

Seventh Concert, March 29. "Toccata," Bach; Scenes from "Faust," Schumann; Symphony No. 9, in D minor, op. 125, Beethoven (vocalists, Mrs. Amy Sherwin, Miss Emily Winant, Mrs. Minnie Denniston, Mrs. Adolf Hartdegen, Mrs. Belle Cole, Miss Hattie Schroter, Miss Adeline Sessions, Mr. Theodore J. Toedt, Mr. Franz Remmertz, Dr. Carl Martin, Philharmonic Chorus).

Eighth Concert [Wagner Programme], *April 26.* Overture, "Bacchanale," "Chorus of Sirens," finale, Scene 4, Act I. (Herr Winkelmann, Mr. Remmertz, Mr. Toedt, Mr. Treumann. Mr. Graff, Mr. Martin); Prelude and first and second scenes, Act II. (Frau Materna, Herr Winkelmann, Herr Scaria, and chorus), "Tannhäuser; "Ride of the Valkyries," "Brünnhilde's Supplication," "Wotan's Farewell," and "Magic Fire Scene," from "Die Walküre" (Frau Materna and Herr Scaria); Chorus, "Awake," "Prize Song," and finale, Act III., "Die Meistersinger" (Herr Winkelmann, Herr Scaria, Mr. Remmertz).

TWENTY-SEVENTH SEASON, 1884–1885

First Concert, November 8, 1884. Symphony in C, No. 9, Schubert; Scena and aria, "Ah! perfido," Beethoven (Mme. Fursch-Madi); "Scherzo Capriccioso" (new) Dvorak; "Die Loreley," Liszt (Mme. Fursch-Madi); Vorspiel, "Parsifal," Wagner; "Morning Dawn," "Siegfried's Rhine Journey," "Siegfried's Death," from "Die Götterdämmerung," Wagner.

Second Concert, November 29. Symphonic poem, Shakespeare's "Tempest," op. 31, John K. Paine; Concerto for piano, in E flat, No. 1, Liszt (Miss Adele Margulies); Part songs for women's voices, op. 17, Brahms (Ladies of the Philharmonic Chorus); Overture, "Spinning Chorus" and "Ballad" from "The Flying Dutchman," Wagner (Miss Emma Juch, Miss Kate Nüffer, and ladies of the Philharmonic Chorus); Symphony in F, No. 8, op. 93, Beethoven.

Third Concert, December 20. "Christmas Oratorio," Parts I. and II., Bach; "Requiem," Mozart (vocalists, Miss Emma Juch, Miss Emily Winant, Mr. William J. Winch, Mr. Myron W. Whitney, Philharmonic Chorus, and orchestra).

Fourth Concert, January 17, 1885. "Overture, Scherzo, and Finale," op. 52, Schumann; Concerto for violin,

Rubinstein (Mr. John F. Rhodes); "Eine Faust Ouvertüre," Wagner; Symphony No. 7, in A major, op. 92, Beethoven.

Fifth Concert, February 7. Symphony No. 1, in C major, op. 21, Beethoven; Concerto for piano, in A minor, op. 54, Schumann (Mme. Helen Hopekirk); Twenty-third Psalm, "The Lord is my Shepherd," Schubert (ladies of the Philharmonic Chorus); Symphony No. 3, in F major, op. 153, "Im Walde," Raff.

Sixth Concert, February 28. "The Legend of Saint Elizabeth," Liszt (Miss Emma Juch, Mme. Christine Dossert, Mr. Max Heinrich, Mr. Franz Remmertz, Mr. Ivan Morowski, Philharmonic Chorus, and orchestra).

Seventh Concert, March 21. Suite No. 3, in D major, Bach; Concerto for piano, flute, and violin, with accompaniment of string orchestra, Bach (Mr. Hofmann, Mr. Oesterle, and Mr. Brandt); Symphony No. 6, "Pastoral," Beethoven; "Romanza," Sterndale Bennett, and "Rondo Brillante," op. 29, Mendelssohn (Mr. Richard Hofmann); Vorspiel, "Die Meistersinger," Wagner.

Eighth Concert, April 18. Overture, "Egmont," Beethoven; Scenes from "Alceste," Gluck (Mr. Heinrich, Mrs. Hartdegen, Miss Groebl, chorus, and orchestra); Symphony in D minor, No. 4, op. 120, Schumann; "Offertoire" from "Messe des Morts," Berlioz; Fantasia, "Eroica," op. 110, (new), Rubinstein; Chorus from "Paradise Lost," Rubinstein.

Twenty-eighth Season, 1885–1886

First Concert, November 21, 1885. Overture, "Benvenuto Cellini," Berlioz; Symphony No. 4, in B flat, op. 60, Beethoven; Concerto for violin, No. 9, op. 55, Spohr (Miss Maud Powell); Introduction and finale to "Tristan and Isolde," Wagner; Symphonic poem, "Festklänge," Liszt.

Second Concert, December 19. "The Messiah," Handel (Mme. Fursch-Madi, Miss Charlotte Walker, Miss Emily Winant, Mr. Eloi Sylva, Mr. M. W. Whitney, Mr. Dietz (trumpet), Philharmonic Chorus, and orchestra).

Third Concert, January 16. 1886 Overture, "Leonora," No. 3, Beethoven; Symphony No. 2, in D minor, op. 70 (new), Dvorak; Concerto for piano, in A minor, op. 54, Schumann (Mr. Paul Tidden); "Morning Dawn," "Siegfried's Rhine Journey," "Siegfried's Death," from "Die Götterdämmerung," Wagner.

Fourth Concert, February 6. "Mors et Vita," Gounod (Miss Emma Juch, Miss Helen D. Campbell, Mr. William Candidus, Mr. M. W. Whitney, Philharmonic Chorus, and orchestra).

Fifth Concert, February 27. Symphony No. 8, in B minor, Schubert; Concerto for piano, violin, and violoncello, op. 56, Beethoven (Richard Hofmann, Schmidt, and Hartdegen); Symphonie fantastique, "Épisode de la vie d'un artiste," Berlioz.

Sixth Concert, March 20. Cantata, "The Spectre's Bride," op. 69, Dvorak (Mme. Helene Hastreiter, Mr. William Ludwig, Mr. Whitney Mockridge); "Die Tageszeiten," concertante for piano, chorus, and orchestra, Raff (Mr. Franz Rummel and chorus).

Seventh Concert, April 17. "Passacaglia" (first time), Bach; Scena and aria from "Armide," Gluck (Miss Lili Lehmann); Symphony No. 1, in B flat, op. 38, Schumann; Overture, "King Lear," Berlioz; Recitative and aria, "Abscheulicher," from "Fidelio," Beethoven (Miss Lilli Lehmann); "Mephisto Waltz," Liszt.

Eighth Concert, May 1. Music to "Egmont," Beethoven; "Hallelujah Chorus," from "Mount of Olives," Beethoven; Symphony No. 9, in D minor, op. 125, Beethoven.

TWENTY-NINTH SEASON, 1886–1887

First Concert, October 30, 1886. Symphony No. 2, in D major, op. 73 (first time), Brahms; Aria from "Dämon," Rubinstein (Mme. Pauline L'Allemand); Symphonic prologue to "Othello," Arnold Krug; Scena and aria from "Inez de Castro," Weber (Mme. L'Allemand); Symphony No. 5, in C minor, op. 67, Beethoven.

Second Concert, December 18. "The Legend of Saint Elizabeth," Liszt (Miss Emma Juch, Mme. Anna Lankow, Mr. Max Heinrich, Mr. Franz Remmertz, Mr. J. Allen Preisch, Philharmonic Chorus, and orchestra).

Third Concert, January 22, 1887. Symphony in G minor (Köchel, 550), Mozart; Concerto for piano, No. 4, in D minor, op. 70, Rubinstein (Mr. Rafael Joseffy); Symphony No. 2, in C major, op. 61, Schumann.

Fourth Concert, February 12. Entr'acte in B minor, "Rosamunde," Schubert; Song, "Gretchen am Spinnrade," Schubert (Miss Lilli Lehmann); Symphony No. 3, "Eroica," Beethoven; Finale, "Die Götterdämmerung," Wagner (Miss Lilli Lehmann).

Fifth Concert, March 12. "Paradise Lost" (first time in America), Rubinstein (Miss Jennie Dutton, Miss Amelia Van Zanten, Miss Belle M. Martin, Mr. Theodore J. Toedt, Mr. Alonzo E. Stoddard, Mr. Myron W. Whitney, Philharmonic Chorus, and orchestra).

Sixth Concert, April 2. Symphony No. 6, "Pastoral," Beethoven; Introduction and finale, "Tristan and Isolde," Wagner; "Hungarian Rhapsody," No. 2, Liszt; "Serenade," in D, op. 9, Robert Fuchs; "Ball Scene," from "Romeo and Juliet," Berlioz.

THIRTIETH SEASON, 1887–1888

First Concert, November 12, 1887. Symphony No. 9, in C major, Schubert; Aria, "Che farò," from "Orpheus," Gluck (Mme. Helene Hastreiter); Overture, "Hositzka," Dvorak; "Mignon," Liszt (Mme. Hastreiter); Vorspiel, "Die Meistersinger," Wagner.

Second Concert [Beethoven Programme], *December 17.* Overtures, "Leonora," Nos. 1, 2, and 3; Concerto for piano, No. 5, in E flat (Miss Adele Aus der Ohe); Symphony No. 7, in A major.

Third Concert, January 21, 1888. Fugue in A minor (first time), Bach; Symphony No. 3, in E flat, "Rhenish," Schumann; Scene and aria, "Wo berg' ich mich?" Weber (Mr. Emil Fischer); "Eine Faust Ouvertüre," Wagner; "Der Wanderer," Schubert (Mr. Fischer); Morceau symphonique, "La Russie" (first time), Rubinstein.

Fourth Concert, February 18. "Elijah," Mendelssohn (Mrs. Clementine Lasar Studwell, Miss Emily Winant, Miss Minnie Dilthey, Miss M. B. Campbell, Mr. Theodore J. Toedt, Mr. D. M. Babcock, Philharmonic Chorus, and orchestra).

Fifth Concert, March 17. Symphony No. 8, in F major, Beethoven; Concerto for violoncello, op. 193 (first time), Raff (Mr. Victor Herbert); Aria, "Täglich eilen wir im Fluge," from "Der Dämon," Rubinstein (Mme. Giulia Valda); Symphonic fantasia, "Italy" (new), Richard Strauss.

Sixth Concert, April 14. Overture, "Tannhäuser," Wagner; "Siegfried Idyl," Wagner; Concerto No. 1, in E minor, Chopin-Tausig (Mr. Rafael Joseffy); Symphony, "Ländliche Hochzeit," Goldmark.

THIRTY-FIRST SEASON, 1888–1889

First Concert, November 24, 1888. Concert overture, "In Autumn" (new), Grieg; "Dreams," Wagner; Symphony No. 4, in D minor, Schumann; Concerto for piano, No. 4, in G major, Beethoven (Mr. Rafael Joseffy); "Slavonic Dances," Series I., op. 72, Dvorak.

Second Concert, December 22. Symphony No. 2, in D major, Beethoven; Aria from "Jean de Paris," Boildieu (Mr. Emil Fischer); Concerto for violin, Molique (Mr. Max Bendix); "Symphonic variations," op. 78 (new), Dvorak; "Am Meer" and "Der Doppelgänger," Schubert (Mr. Fischer); Symphonic poem, "Mazeppa," Liszt.

Third Concert, January 19, 1889. Overture, "Iphigenia in Aulis," Gluck; "Largo and Allegro," Bach (transcription by Theodore Thomas); Concerto for piano, No. 1, in E minor, op. 11, Chopin (Herr Moritz Rosenthal); Symphony No. 4, "Dramatic," op. 95, Rubinstein.

Fourth Concert, February 16. Symphony No. 5, in E major, "Lenore," Raff; Ode, "Héro sur la Tour solitaire," from "Sappho," Gounod (Mrs. Julie Moran-Wyman); "Invitation to the Dance," Weber; Concerto for violoncello, Reinecke (Mr. Victor Herbert); Fragment from "Samson et Dalila," Saint-Saëns (Mrs. Moran-Wyman); Introduction and finale, "Tristan and Isolde," Wagner.

Fifth Concert, March 16. Suite No. 1, op. 43 (first time), Tschaikowsky; Impromptu on a theme from Schumann's "Manfred," Reinecke, and variations on a theme by Beethoven, Saint-Saëns, for two pianos (Messrs. Joseffy and Rosenthal); Symphony No. 2, in C major, op. 61, Schumann.

Sixth Concert [Request Programme], *April 6.* Suite No. 3, in D, Bach; Symphony No. 6, "Pastoral," Beethoven;

"Huldigung's March," Vorspiel, "Lohengrin," "Waldweben" from "Siegfried," "Ride of the Valkyries" from "Die Walküre," "Siegfried's Death" from "Die Götterdämmerung," and "Kaiser March," Wagner.

THIRTY-SECOND SEASON, 1889–1890

First Concert, November 9, 1889. Overture, "Coriolanus," Beethoven; Symphony No. 4, in B flat, Beethoven; Recitative and aria from "Ruins of Athens," Beethoven (Mr. Emil Fischer); "Eine Faust Ouvertüre," "Siegfried Idyl," "Ride of the Valkyries," "Wotan's Farewell," and "Magic Fire Scene," Wagner (Mr. Fischer).

Second Concert, December 14. Overture, "Manfred," Schumann; Symphony No. 1, in B flat, Schumann; Concerto for piano, No. 2, in A major, Liszt (Mr. Rafael Joseffy); Symphonic poem, "Les Préludes," Liszt.

Third Concert, January 18, 1890. Music to "A Midsummer Night's Dream," Mendelssohn; Concerto for violin, op. 64, Mendelssohn (Miss Maud Powell); Symphony No. 9, in C major, Schubert.

Fourth Concert, February 15. Symphony to "Christmas Oratorio," Bach; Symphony in E flat (Köchel, No. 543), Mozart; Aria, "Gli angui d'inferno," from "The Magic Flute," Mozart (Miss Clementina de Vere); "Scherzo Capriccioso," Dvorak; Overture, "Jessonda," Spohr; Recitative and aria from "Jessonda," Spohr (Miss Clementina de Vere); Septet, op. 20, Beethoven.

Fifth Concert, March 15. Overture, "Spring" (new), Goldmark; Concerto for piano, No. 5, in E flat, Beethoven (Mr. Paul Tidden); Symphony No. 3, "Im Walde," Raff.

Sixth Concert [Request Programme], *April 19.* Sonata in F minor, Bach (transcribed for orchestra by Theodore

Thomas); Symphony No. 5, in C minor, Beethoven; "Siegfried Idyl," "Waldweben," Introduction and closing scene "Tristan and Isolde," "Siegfried's Death," Vorspiel, "Die Meistersinger," Wagner.

THIRTY-THIRD SEASON, 1890–1891

First Concert, November 8, 1890. Music to Goethe's "Egmont," op. 84, Beethoven; Overture, song, "The Drum is resounding" (Miss de Vere), entr'acte, song, "Blissful and tearful" (Miss de Vere), Beethoven; Symphony No. 5, in E minor, Tschaikowsky; Aria from "Hérodiade," Massenet (Miss de Vere); Vorspiel, "Good Friday Spell" and "Transformation Scene," finale, "Parsifal," Wagner.

Second Concert, December 13. Symphony No. 4, op. 86, "The Consecration of Tones," Spohr; Concerto for piano in A minor, Schumann (Herr Franz Rummel); Symphony No. 8, in F major, Beethoven.

Third Concert, January 17, 1891. Overture to "Antony and Cleopatra," op. 116 (new), Rubinstein; Aria from "Iphigenia in Tauris," Gluck (Sig. Italo Campanini); Symphony in E flat, op. 97, "Rhenish," Schumann; "Sarabande, andante, and bourrée," Bach; Vorspiel and "Lohengrin's Narrative," from "Lohengrin," Wagner (Sig. Campanini); "Huldigung's March," Wagner.

Fourth Concert, February 14. Symphony in G minor (Köchel, 550), Mozart; Variations on a theme by Haydn, "Chorale Saint Antoine," Brahms; Overture, fantasia, "Hamlet" (new), Tschaikowsky; Concerto for violin, No. 2, op. 58, Saint-Saëns (Miss Maud Powell); Scherzo and "Ball Scene," from "Romeo and Juliet," Berlioz.

Fifth Concert, March 14. Symphony in D major, op. 60, Dvorak; Concerto in G major, Bach (string orchestra, violin obligato, Mr. Max Bendix); Concerto for piano,

No. 4, in D minor, op. 70, Rubinstein (Mr. Paul Tidden); "Dance of the Blessed in the Elysian Fields," from "Orpheus," Gluck; Overture, "Genoveva," Schumann.

Sixth Concert [Request Programme and Farewell Concert], *April 18.* Symphony No. 8, in B minor, "Unfinished," Schubert; "Eine Faust Ouvertüre," Wagner; "Marche Funèbre," Chopin (adapted for orchestra by Theodore Thomas); Symphony No. 7, in A major, Beethoven.

IV

THE IRVING HALL MATINEES

[1863]

[The Irving Hall Matinee programmes of 1863 are of interest, not alone as the first performed in a regular series of concerts by Mr. Thomas, but also for the high standard which he sought to attain at that early day, and because they prepared the way for his Symphony Concerts, which had so much to do with the fortunes of the New York Philharmonic Society and with his own reputation as a conductor.—EDR.]

First Matinee, October 24, 1863. Overture, "Prometheus," Beethoven; Overture, "Oberon," for two pianos, Weber (L. M. Gottschalk and Harry Sanderson); Symphony in E flat, No. 3, Mozart; Cavatina, "Qui la voce," from "I Puritani," Bellini (Miss Lucy Simons); Caprice, "Illusions Perdues," "O ma Charmante," "Pastorella e Cavaliere," for piano, Gottschalk (Mr. L. M. Gottschalk); Selections from "Il Ballo in Maschera," Verdi; Polka, "Aurora Ball," Strauss; Waltz from "Faust" (first time in America), Gounod; "Oberländler," Gungl (Mr. Thomas and Mr. Mollenhauer); "Electric Polka," for two pianos, Sanderson (Gottschalk and Sanderson); Quadrille, "Bijouterie," Strauss.

Second Matinee, October 31. Symphony in E flat, Haydn; "The Union," paraphrase on national airs, Gottschalk

(Mr. L. M. Gottschalk); Polka, "Aurora Ball," Strauss; Cavatina from "Sonnambula," Bellini (Miss Fannie Riddell); "Ojos Creollos" (by request), Gottschalk (Gottschalk and Sanderson); Selections from "Il Ballo in Maschera," Verdi; Overture, "Merry Wives of Windsor," Nicolai; Romanza from "Robert le Diable," Meyerbeer (Miss Riddell); Waltz, "Hydropathen," Gungl; "Minuit à Séville," Gottschalk (L. M. Gottschalk); March, "Tannhäuser," Wagner.

Third Matinee, November 7. Symphony in D, No. 1, Mozart; Overture, "William Tell," for two pianos, arranged by Gottschalk (Gottschalk and Sanderson); "Fantaisie Polka," Herzog; Cavatina from "Sonnambula," Bellini (Miss Fannie Riddell); Selections from "Il Ballo in Maschera," for two pianos (Gottschalk and Sanderson); Finale, "Maritana," Wallace; Overture, "Egmont," Beethoven; Cavatina from "La Gazza Ladra," Rossini (Miss Riddell); Waltz, "Waldstimmen," Strauss; "Marche Funèbre" and "Cradle Song," Gottschalk (Mr. L. M. Gottschalk); Quadrille, "Künstler," Strauss.

Fourth Matinee, November 14. Symphony in D, No. 2, op. 36, Beethoven; Aria from "Il Ballo in Maschera," Verdi (Mr. S. C. Campbell); Polka, "Bonbon," Strauss; Cavatina from "Romeo and Juliet," by request, Bellini (Mrs. Jenny Kempton); Quartet from "Rigoletto," Verdi; Overture, "Oberon," Weber; Song, "The Winged Messenger," Fesca (Mr. Campbell); Waltz, "Gedankenflug," Strauss; Ballad, "The Dearest Spot," Wrighton (Mrs. Kempton); Nocturne and march from "Midsummer Night's Dream," Mendelssohn.

Fifth Matinee, November 21. Symphony in D, No. 2, Beethoven; Aria, Verdi (Mr. S. C. Campbell); Polka, "Aurora Ball," Strauss; "La Sylphide," fantasia for violin, Mollenhauer (Master Bernard); Ballet music, "Robert le Diable," Meyerbeer; Overture, "Preciosa," Weber; Ballad (Mr. Campbell); Waltz, "Hydro-

pathen," Gungl; Fantasia for cornet, Schrieber (Master Ricardo); Quadrille, "Künstler" (by request), Strauss.

Sixth Matinee, November 28. Symphony No. 1, op. 21, Beethoven; Cavatina, "Ah! con lui," from "Saffo," Pacini (Mrs. J. M. Motte); Polka, "La Gazelle," H. A. Wollenhaupt; Selections from "Faust," Gounod; Overture, "Preciosa," Weber; Scène dramatique from "Jeanne D'Arc," Bordest (Mrs. Motte); Waltz, op. 34, No. 1, Chopin, arranged for orchestra by Mr. Föppl; Aria, "Voi che sapete," Mozart (Mrs. Motte); March, "Tannhäuser," Wagner.

Seventh Matinee, December 5. Symphony in A minor, op. 15, Gade; Fantaisie de concert, for piano, "Martha," Pattison (Mr. J. N. Pattison); "Polka Fantaisie," Herzog; Selections from "Faust" (by request), Gounod; Overture, "Siege of Corinth," Rossini; "La Campanella," for piano, Liszt (Mr. Pattison); Waltz, "Gedankenflug," Strauss; Romanza from "L'Éclair," Halévy; Quadrille, "Künstler," Strauss.

Eighth Matinee, December 12. Symphony in E flat, Mozart; Cavatina, Verdi (Mrs. Marie Abbot); "Capriccio Brillante," piano, Mendelssohn (Mr. J. N. Pattison and orchestra); "Aurora Ball Polka" (by request), Strauss; Concert overture (first time in America), Pattison; Ballad (Mrs. Abbot); Selections from "Faust" (by request), Gounod; Fantasia on "Russian National Hymn," Pattison (Mr. Pattison); Waltz, "Deutsche," Strauss.

Ninth Matinee, December 19. Symphony in A minor, op. 15, Gade; Duet from "Betly," Donizetti (Mr. William Castle and Mr. S. C. Campbell); "Christmas Polka" (first time), Fradel (dedicated to the lady patrons of the Thomas Popular Musical Matinee); Air and variations, Rode (Mme. Comte Borchard); Selections from "Faust" (fourth time by request), Gounod;

Overture, "Der Freischütz," Weber; Aria from "Il Ballo in Maschera," Verdi (Mr. S. C. Campbell); Waltz, "Deutsche," Strauss; Romanza from "Martha," Flotow (Mr. William Castle); Trio from "Attila," Verdi (Mme. Borchard, Castle and Campbell); Polonaise, "Struensee," Meyerbeer.

Tenth Matinee, December 26. Symphony in C minor, No. 5, Beethoven; Aria, "The Winged Messenger," Fesca (Mr. S. C. Campbell); Grand fantasia for piano, Mills (Mr. S. B. Mills); "Christmas Polka," Fradel; Scena and aria from "Trovatore," Verdi (Mme. Borchard); Overture, "Struensee," Meyerbeer; First two movements of "Harold in Italy" Symphony, Berlioz; Romanza from "Elixir of Love," Donizetti (Mr. Castle); Solo for piano, Mills (Mr. Mills); Quadrille from "Faust," arranged by Fradel; Trio from "Ernani," Verdi (Mme. Borchard, Mr. Castle and Mr. Campbell); Introduction to Act III., "Lohengrin," Wagner.

V

THE NEW YORK SYMPHONY CONCERTS

[1864–1878]

[The New York Symphony concerts, at first designated "soirees," were given during the period from 1864 to 1878. The break in the programmes during 1870 and 1871 is explained by Mr. Thomas's residence in Cincinnati during those two years. These concerts, sixty-two in number, mark the beginning of his efforts to organize a permanent orchestra. The work was continued in the long seasons of summer garden concerts which began in 1865. The symphony concerts are noteworthy for the high standard at which he aimed, and the strenuous competition which he maintained with the long-established Philharmonic Society—a competition which ultimately led to his election as director of the latter, and which almost immeasurably advanced the interests of the higher music in New York City.— EDR.]

FIRST SEASON, 1864–1865

First Soiree, December 3, 1864. Symphony No. 8, op. 93, F major, Beethoven; Scena and aria, "Non più di fiori," from "La Clemenza de Tito," Mozart (Miss Fanny Raymond); Concerto in F minor, op. 21, Chopin (Mr. S. B. Mills); Suite op. 113, D, Lachner (first time in America); Cavatina, "Ah! s'è estinto," from "Donna Caritea," Mercadante (Miss Raymond); Dramatic symphony, "Romeo and Juliet," second part, op. 11, Berlioz (first time in America).

Second Soiree, January 7, 1865. Symphony No. 2, op. 61, in C, Schumann; Aria, "Di piacer," from "La Gazza Ladra," Rossini (Mrs. Jennie Van Zandt); Concerto for piano, No. 5, op. 73, in E flat, Beethoven (Mr. Carl Wolfsohn); Toccata in F, Bach (first time in America); Aria, "Qui la voce," from "I Puritani," Bellini (Mrs. Van Zandt); Fantasia for piano, "Reminiscences of 'Robert le Diable,'" Liszt (Mr. Wolfsohn); Overture, "Euryanthe," Weber.

Third Soiree, February 18. Symphony, "An das Vaterland," Raff (first time in America); Aria, "Che farò senz' Euridice," from "Orpheus," Gluck (Miss Adelaide Phillips); Concerto for piano, violin, and violoncello, op. 56, Beethoven (first time in America) (Mills, Mollenhauer, Bergner, and orchestra); Cavatina, "Una voce poco fa," from "The Barber of Seville," Rossini (Miss Phillips); Overture, "Jessonda," op. 63, Spohr.

Fourth Soiree, March 18. Symphony No. 1, in D, Mozart; Scena and aria, "Come una volta," from "Der Freischütz," Weber (Miss Clara Louise Kellogg); Concerto for piano, op. 25, in G minor, Mendelssohn (Miss Caroline Schneider); Aria, "Vedrai carino," from "Don Giovanni" Mozart (Miss Kellogg); Overture, op. 62, "Coriolanus," Beethoven; Symphony No. 3, op. 97, in E flat, Schumann.

Fifth Soiree, April 8. "Passacaglia" (arranged for orchestra by Esser), Bach (first time in America); Songs from "Dichterliebe," op. 48, Schumann (Mr. August Kreissmann); Symphony for violin and viola, Mozart (first time in America) (Thomas, Matzka, and orchestra); Songs, Franz (Mr. Kreissmann); Overture, "Bride of Messina," Schumann (first time in America); Symphony No. 7, op. 92, in A major, Beethoven.

SECOND SEASON, 1865–1866

First Soiree, November 11, 1865. Symphony No. 4, op. 60, in B major, Beethoven; Aria, "O Prêtres de Baal," from "Le Prophète," Meyerbeer (Mme. Fleury-Urban); "Allegro de Concert," op. 46, Chopin (William Mason); Symphonic poem, "Mazeppa," Liszt; Aria, "Il m'aime," from "Les Dragons de Villars," Maillart (Mme. Fleury-Urban); "Invitation to the Dance," Berlioz.

Second Soiree, December 2. Symphony No. 1, in B flat major, op. 38, Schumann; Cavatina, "Se m'abbandoni," from "Nitocri," Mercadante (Mme. Fleury-Urban); Concerto for piano, No. 1, in E flat, Liszt (Mr. S. B. Mills); Aria, "O mio Fernando," from "Favorita," Donizetti (Mme. Fleury-Urban); Scherzo in B minor, op. 20, Chopin (Mr. Mills); Overture, "Leonora," No. 3, Beethoven.

Third Soiree, January 13, 1866. Symphony in C, op. 30, Bargiel (first time in America); Aria, "Ah! perfido," Beethoven (Mlle. Parepa); Fantasia in F minor, op. 49, Chopin (Mr. Carl Wolfsohn); Volkslied (Liederkranz Society); Overture, "Melusine," op. 32, Mendelssohn; Aria, "If Guiltless Blood be your Intent," from "Susanne," Handel (Mlle. Parepa); Fantasia, op. 80, Beethoven (Mr. Wolfsohn, Liederkranz, chorus, and orchestra) (first time in America in complete form).

Fourth Soiree, February 10. Overture, "Manfred," op. 115, Schumann; Aria, "Return, O God of Hosts,"

from "Samson," Handel (Miss Adelaide Phillips); Concerto for two pianos, in E flat, Mozart (Mills, Mason, and orchestra); Aria, "Voi che sapete," from "Nozze di Figaro," Mozart (Miss Phillips); Introduction to "Tristan and Isolde," Wagner; Symphony No. 5, in C minor, op. 67, Beethoven.

Fifth Soiree, March 24. Overture, "Consecration of the House," in C, op. 124, Beethoven; Aria from "Der Freischütz," Weber (Miss Lizzie Eckhardt); "Overture, Scherzo, and Finale," op. 52, Schumann; Songs, "Heiden Röslein," Schubert, and "Widmung," Schumann (Miss Eckhardt); Symphony, "Harold in Italy," op. 16, Berlioz.

THIRD SEASON, 1866–1867

First Soiree, October 20, 1866. Vorspiel, "Die Meistersinger," Wagner (new); Aria, "Che farò senz' Euridice," from "Orpheus," Gluck (Miss Antonia Henne); Concerto for piano, in G, op. 58, Beethoven (William Mason); Rondo, "Non più mesta," from "Cenerentola," Rossini (Miss Henne); Symphony in C, Schubert.

Second Soiree, November 24. Overture, "Marriage of Figaro," Mozart; Concerto for piano, in A minor, op. 54, Schumann; Symphony No. 9, op. 125, Beethoven (Mrs. Eugene Cruger, Miss Ella Meyer, Mr. W. F. Hill, and Mr. M. Duschnitz, Mendelssohn Union, and orchestra).

Third Soiree, January 12, 1867. Suite in C, op. 101, Raff (new); "Ave verum Corpus," Mozart (Mendelssohn Union); Overture, chorus "Arise and shine," chorale "Sleepers, wake, a Voice is calling," from "Saint Paul," Mendelssohn (Mendelssohn Union, organ, and orchestra); Symphony in D minor, No. 4, op. 120, Schumann.

Fourth Soiree, February 23. Suite in canon form, op. 10, Grimm (new) (string orchestra); March and chorus

from "The Ruins of Athens," op. 114, Beethoven (Mendelssohn Union and orchestra); "Mephisto Waltz," Liszt (new); Symphony No. 3, "Eroica," op. 55, Beethoven.

Fifth Soiree, March 23. Two entr'actes to "Rosamunde," Schubert; Concerto for piano, in E minor, op. 11, Chopin (Mr. Emile Guyon); "The First Walpurgis Night," Mendelssohn (Miss Julia Hostin, Mr. W. J. Hill, Mr. Marco Duschnitz, Mendelssohn Union, and orchestra); Symphony No. 7, in A, op. 92, Beethoven.

FOURTH SEASON, 1867–1868

First Soiree, October 26, 1867. Suite No. 3, in D, Bach (first time); Aria, "Ah! si la liberté," from "Armide," Gluck (Mme. Parepa-Rosa); Introduction to the third act of "Medea," Cherubini (first time); Aria, "Giunse alfin il momento," from "Le Nozze di Figaro," Mozart (Mme. Parepa-Rosa); Allegro moderato and andante con moto, "Unfinished" Symphony, Schubert (new); Symphony No. 5, in C minor, op. 67, Beethoven.

Second Soiree, December 7. Symphony No. 2, in D, Haydn; "Sérénade de Schubert," transcription, De Meyer (Leopold De Meyer); Overture in C, op. 124, "Consecration of the House," Beethoven; Nocturne in E flat, Chopin; "Soirée Musicale," Rossini (Leopold De Meyer); Symphony No. 3, in E flat, Schumann.

Third Soiree, January 11, 1868. Symphony No. 8, in F, op. 93, Beethoven; Songs, "Ich grölle nicht," op. 48, and "Frühlingsnacht," op. 39, Schumann (Mme. Auguste Balogh); Romance and rondo from E minor concerto, op. 11, Chopin (Mr. S. B. Mills); Symphonic poem, "Die Ideale," Liszt (first time); Songs, "Lockung," Dessauer, and "Ungeduld," Schubert (Mme. Balogh); "Presto Scherzando," posthumous, Mendelssohn (Mr. Mills); Overture, "Genoveva," op. 81, Schumann.

Fourth Soiree, February 15. Overture, "Coriolanus," op. 62, Beethoven; Concerto for violin, in G major, No. 11, Spohr (Mr. Carl Rosa); Ballade, op. 15, "The Minstrel's Curse," Bülow (first time); Symphony No. 2, in C, op. 61, Schumann.

Fifth Soiree, March 21. Overture, "Benvenuto Cellini," Berlioz (first time); Scena and aria, "E dunque ver?" op. 58, Rubinstein (first time) (Mme. Parepa-Rosa); "Gretchen," from "Faust" Symphony, Liszt; Cavatina, "Und ob die Wolke," from "Der Freischütz," Weber (Mme. Parepa-Rosa); Symphony No. 3, "Eroica," in E flat, op. 55, Beethoven.

FIFTH SEASON, 1868–1869

First Soiree, December 12, 1868. Overture, "Semiramide," Rossini (first time); Motet No. 1, "O God, when Thou appearest" (Mendelssohn Union and orchestra); Motet No. 2, "Have Mercy, O Lord" (Marco Duschnitz, chorus, and orchestra); Motet No. 3, "Glory, Honor, Praise, and Power" (chorus and orchestra), Mozart; Concerto for piano, in G, op. 58, Beethoven (Ferdinand von Inten); "Twenty-third Psalm," Schubert (female voices and orchestra); Symphony No. 1, in B flat, Schumann.

Second Soiree, January 16, 1869. "Faust," ein musikalisches Charakterbild, op. 68, Rubinstein; "Frühlingsfantasie," op. 23, Gade (first time) (Miss Maria Brainard, Miss Pauline Bimeler, William Groschel, Marco Duschnitz, Ferdinand von Inten, and orchestra); Symphony No. 7, in A, op. 92, Beethoven.

Third Soiree, February 13. "Overture, Scherzo, and Finale," op. 52, Schumann; Double chorus, "Fratres ego enim," Palestrina (Mendelssohn Union); Fantasia, op. 80, piano, chorus and orchestra, Beethoven (S. B. Mills, Mendelssohn Union, and orchestra); "Ungarische Zigeunerweisen," Tausig (Mr. Mills); Symphonic poem, "Tasso," Liszt.

Fourth Soiree, March 13. Suite in canon form, op. 10, Grimm (string orchestra); Motet, "I wrestle and pray," Bach (Mendelssohn Union) (first time); Symphony in E flat (first time), Max Bruch; "Gipsy Life," op. 29, (first time), Schumann (Mendelssohn Union and orchestra); Overture, "Tannhäuser," Wagner.

Fifth Soiree, April 3. "Festival Overture," Volkmann (first time); "One Hundred and fourteenth Psalm," "When Israel out of Egypt came," Mendelssohn (Mendelssohn Union and orchestra); Fantasia for piano and orchestra, Singer (first time) (Otto Singer); Symphonic poem, "Prometheus" (first time), Liszt; Symphony No. 6, "Pastoral," Beethoven.

[The "Symphonic Soirees" closed with the fifth season, but were resumed November 9, 1872, with the title of "Symphonic Concerts."—EDR.]

SIXTH SEASON, 1872–1873

First Concert, November 9, 1872. Overture, "Iphigenia in Aulis," Gluck; Aria from "Belmont and Constance," Mozart (Mr. George L. Osgood); Symphony No. 7, in A, op. 92, Beethoven; Songs, five poems by Lenau, op. 90, Schumann (Mr. Osgood); "Wotan's Farewell," from "Die Walküre," Wagner; "Mephisto Waltz," Liszt.

Second Concert, December 28. Symphony No. 6, "Pastoral," Beethoven; Concerto for violin, op. 26, Bruch (Mr. S. E. Jacobsohn); Overture, "King Lear," op. 4, Berlioz; Symphonic poem, "Die Hunnenschlacht," Liszt; Introduction and finale, "Tristan and Isolde," Wagner; "Ritt der Walküren," Wagner.

Third Concert, January 11, 1873. Symphony in G minor (Köchel, 550), Mozart; Concerto No. 4, in G, op. 58, for piano, Beethoven (Anton Rubinstein); Overture, "Manfred," op. 115, Schumann; Fantasia and études, Chopin (Anton Rubinstein); Symphonic poem, "Hungaria," Liszt.

Fourth Concert, February 1. Symphony No. 3, in E flat, op. 97, Schumann; Concerto No. 2, in F minor, op. 21, for piano, Chopin (Miss Anna Mehlig); Overture, "Coriolanus," op. 62, Beethoven; Symphonic poem, "Orpheus," Liszt; Vorspiel to "Die Meistersinger," Wagner.

Fifth Concert, March 29. Symphony No. 3, op. 153, "Im Walde," Raff; Concerto for piano, violin, and violoncello, op. 56, Beethoven (Miss Anna Mehlig, Listemann, and Hemmann); Overture, "Genoveva," Schumann; Symphonic poem, "Hamlet," Liszt; Symphonie dramatique, "Romeo and Juliet," op. 17 (second part), Berlioz.

Sixth Concert, April 26. Suite No. 3, in D, Bach; Aria, "Sound an Alarm," from Judas Maccabæus," Handel (Mr. Nelson Varley); Allegro moderato and andante con moto, from symphony in B minor, "Unfinished," Schubert; Symphony No. 9, in D minor, op. 125, Beethoven (Mrs. H. M. Smith, Miss Annie Louise Cary, Mr. Varley, Mr. Rudolphsen, and the Handel and Haydn Society of Boston).

SEVENTH SEASON, 1873–1874

First Concert, November 22, 1873. Overture, "Consecration of the House," Beethoven; Aria, "Give me back my dearest Master," from the "St. Matthew Passion," Bach (Mr. M. W. Whitney, violin obligato by Mr. Bernhard Listemann); Symphony in C, Schubert; Scherzo, "Queen Mab," Berlioz; Concerto for violoncello, Molique (Mr. Louis Lubeck); Arietta, "In questa Tomba," Beethoven (Mr. Whitney); Symphonic introduction, "Sigurd Slembe," Svendsen.

Second Concert, December 7. Overture, "Bride of Messina," Schumann; Concerto for two violins, Spohr (R. Arnold and S. E. Jacobsohn); Symphony No. 5, "Lenore," Raff; Theme and variations, scherzo and

finale, from "Septet," Beethoven; Overture, "Le Carnaval Romain," Berlioz.

Third Concert, January 24, 1874. Symphony No. 1, in C minor, Gade; Aria, "Brillant auteur de la lumière," from "Iphigénie en Aulide," Gluck (Mr. Victor Maurel); Concerto in G minor, Handel, for two violins, violoncello, and string orchestra (Listemann, Jacobsohn, Lubeck, and orchestra); "Ivan IV.," Charakterbild (new), Rubinstein; Aria, "Hai già vinta la causa," from "The Marriage of Figaro," Mozart (Mr. Victor Maurel); Symphony No. 8, in F, op. 93, Beethoven.

Fourth Concert, February 28. Introduction to the third act of "Medea." Cherubini; Concerto for string orchestra, Bach; Symphony No. 2, in C, op. 61, Schumann; "Bacchanale," from "Tannhäuser," Wagner; "Serenade" No. 3, in D minor, op. 69 (new), Volkmann; Overture, "Leonora," No. 3, Beethoven.

Fifth Concert, March 21. Overture, "Euryanthe," Weber; "Eine Faust Symphonie," Liszt (J. Graff, Turner Liederkranz, and orchestra); Symphony No. 5, in C minor, op. 69, Beethoven.

Sixth Concert, April 25. Symphony in E flat (Köchel, 543), Mozart; Aria, "O, pardon me, my God," from "Passion Music," Bach (Miss Adelaide Phillips, violin obligato, Mr. Bernhard Listemann); Variations and theme by Haydn (new), Brahms; Aria, "Dove sei amato bene," Handel (Miss Phillips); Vorspiel, "Die Meistersinger," Wagner; Symphony No. 7, in A, op. 92, Beethoven.

Eighth Season, 1874–1875

First Concert, November 7, 1874. Symphony, "Harold in Italy," op. 16, Berlioz; Concerto for piano, op. 16 (new), Grieg (Mr. F. Boscovitz); Symphony No. 3, "Eroica," Beethoven.

Second Concert, November 28. Suite in B minor (first time), Bach; Adagio and rondo brillante for piano, in A major, op. 56, Hummel (Mr. Henry C. Timm and orchestra); Symphony No. 1, in B, Schumann; Trio, "Tremate, empi tremate," op. 116 (first time), Beethoven (Miss Clementine Lasar, Mr. Charles Fritsch, and Mr. Franz Remmertz); Symphonic poem, "Die Ideale," Liszt.

Third Concert, January 9, 1875. Overture, "Paris and Helen" (first time), Gluck; Scena from "Euryanthe," Act II., "Wo berg' ich mich?" Weber (Mr. Franz Remmertz); Symphony No. 6, in D minor (new), Raff; "Wotan's Farewell" and "Magic Fire Scene," from "Die Walküre," Wagner (Mr. Franz Remmertz); Symphony No. 5, in C minor, Beethoven.

Fourth Concert, February 6. Symphony No. 4, in B, op. 60, Beethoven; Concerto for two violins and orchestra (first time), Bach (S. E. Jacobsohn and Richard Arnold); "Hungarian Dances" (new), Brahms; Concerto for piano, op. 185 (new), Raff (Mme. Madeline Schiller); Symphony, "Frithjof" (new), Hofmann.

Fifth Concert, March 6. Symphony, "Oxford" (first time), Haydn; Sinfonia, recitative, "Awake, Saturnia," Aria, "Hence, hence," from "Semele," Handel (Miss Anna Drasdil); Overture, "Leonora," No. 2, Beethoven; "Dramatic Symphony," No. 4, in D minor, op. 95 (new), Rubinstein.

Sixth Concert, April 10. Symphony in C, "Jupiter" (Köchel, 551), Mozart; Concerto for piano, No. 5, in E flat (new), Rubinstein (Mme. Madeline Schiller); Symphony No. 7, in A, op. 92, Beethoven.

Ninth Season, 1875–1876

First Concert, November 13, 1875. Overture, "Iphigenia in Aulis," Gluck; "Pastorale" and "Cradle Song" from "Christmas Oratorio," Bach (Miss Antoi-

nette Sterling); Symphony No. 8, in F, op. 93, Beethoven; "Der Döppelgänger," Schubert (Miss Sterling); Symphony to Dante's "Divina Commedia," Liszt (orchestra and chorus).

Second Concert, December 14. Symphony No. 2, in C minor, op. 134 (new), Reinecke; "Concertstück," op. 92 (first time), Schumann (Mme. Madeline Schiller and orchestra); Introduction and finale to "Tristan and Isolde," Wagner; Symphony No. 7, in A, op. 92, Beethoven.

Third Concert, January 22, 1876. Symphony No. 1, in C, op. 21, Beethoven; Concerto for violin and orchestra, op. 61, Beethoven (Mr. S. E. Jacobsohn and orchestra); Symphony No. 9, in D minor, op. 125, Beethoven (Mrs. H. M. Smith, Miss Antonia Henne, Mr. William J. Winch, Mr. Franz Remmertz, and the Oratorio Society of New York).

Fourth Concert, February 26. Symphony in G (No. 13, B. & E. Ed.), Haydn; Concerto in C (Köchel, 467), for piano, Mozart (William Mason); Overture, "Coriolanus," Beethoven; Suite No. 2, in F, op. 194 (new), Raff.

Fifth Concert, March 25. Suite No. 1, in C (first time), Bach; Aria, "O Fatima," from "Abu Hassan," Weber (Miss Anna Drasdil); Symphony No. 3, "Eroica," op. 53, Beethoven; Concert aria, "Hecuba" (new), Rubinstein (Miss Drasdil); "Eine Faust Ouvertüre," Wagner.

Sixth Concert, April 20. Overture, "Leonora," No. 3, Beethoven; Variations, theme by Haydn, op. 56, Brahms; "Spinning Chorus" and "Ballad," from "The Flying Dutchman," Wagner (Miss Lina Pfeil, Miss E. L. Harrison, and female chorus); Symphony in C, No. 9, Schubert.

TENTH SEASON, 1876–1877

First Concert, October 28, 1876. Symphony No. 8, in F, op. 93, Beethoven; Fantasia in C, op. 15, Schubert (Mme. Madeline Schiller); Dramatic symphony, "Romeo and Juliet," op. 17, Berlioz (Antonia Henne, George Werrenrath, and Franz Remmertz).

Second Concert, November 29. "Overture, Scherzo, and Finale," op. 52, Schumann; Vorspiel, "Götterdämmerung," Wagner; Symphony No. 4, in B flat major, Beethoven.

Third Concert, January 6, 1877. Symphony in G minor, Mozart; "Noveletten," for string orchestra, op. 53 (new), Gade; Overture, "Medea," op. 22, Bargiel; Symphony No. 3, in E flat, Schumann.

Fourth Concert, February 1. Suite No. 3, in D, Bach; Symphony No. 6, in F, "Pastoral," Beethoven; "Siegfried's Death" and finale, "Götterdämmerung," Wagner.

Fifth Concert, March 10. Symphony in D, Haydn; Aria, "Ma che vi fece, O Stelle," Mozart (Miss Emma C. Thursby); Overture, "Fidelio," in E, No. 4, Beethoven; Symphony No. 3, op. 153, "Im Walde," Raff.

Sixth Concert, April 7. Symphony No. 2, in D major, op. 36, Beethoven; "Largo," Handel (violin solo, Mr. S. E. Jacobsohn); "Eine Faust Symphonie," Liszt.

ELEVENTH SEASON, 1877–1878

First Concert, November 3, 1877. Overture, "Magic Flute," Mozart; Concerto for string orchestra, Handel; Symphony No. 3, "Eroica," Beethoven; Introduction (orchestra), Quintet, Act III., "Die Meistersinger," Wagner (Miss May Moss, Miss Antonia Henne, Mr. Theodore Toedt, Mr. Bersin, and Mr. Franz Remmertz); Symphonic poem, "Tasso," Liszt.

Second Concert, December 1. Symphony in E flat, Mozart; Scena and aria from "Alceste," Act I., Gluck (Miss Mathilde Wilde); Introduction to third act of "Medea," Cherubini; Scena and aria, "Abscheulicher," from "Fidelio," Beethoven (Miss Wilde); Symphony in D minor, op. 120, Schumann.

Third Concert, January 5, 1878. Selected movements, Handel; Concerto for three pianos, in D minor, Bach (Messrs. Hofmann, Mason, and Dulcken); "Masonic Funeral Music," Mozart; Overture, "Coriolanus," op. 62, Beethoven; Symphony in C minor, op. 68, Brahms.

Fourth Concert, February 2. Symphony in E flat, Haydn; "Capriccio," op. 4, Grädner; Overture, "Bride of Messina," Schumann; Symphony No. 7, in A, op. 92, Beethoven.

Fifth Concert, March 2. Overture, "King Stephen," Beethoven; "Dramatic Symphony," No. 4, in D minor, op. 95, Rubinstein; "Siegfried Idyl," Wagner; Monologue, "Cobbler's Song," from "Die Meistersinger," Wagner; "Mephisto Waltz," Liszt.

Sixth Concert, April 13. Overture, "Midsummer Night's Dream," Mendelssohn; Cavatina, "Flowers of the Valley," from "Euryanthe," Weber (Mrs. E. A. Osgood); Concerto for piano, No. 1, in E flat, Liszt (Mr. Max Pinner); Introduction and finale, "Isolde's Death," from "Tristan and Isolde," Wagner (Mrs. Osgood).

VI

THE NEW YORK GARDEN CONCERTS

[1865–1891]

[The summer night concerts which Mr. Thomas gave in New York City for more than twenty-five years are conspicuous events in his career as a conductor. It was by their aid that he kept his orchestra in continuous service, and thus was enabled to bring it to that high standard of excellence which speedily gave both it and its director a national reputation. When not engaged in the Garden or the Symphony concerts, he was enabled to make tours and present programmes in the performance of which his players, by long practice, had reached extraordinary skill and finish. During this quarter of a century he gave concerts all over the United States, from the Atlantic to the Pacific coast, which firmly fixed the fame of the Thomas Orchestra.

The New York Garden concerts may be divided into six groups, as follows:

1. Belvedere Lion Park, January 4, 1865, to September 20, 1865, 32 concerts.

2. Terrace Garden, June 11, 1866, to September 15, 1867, two seasons, 187 concerts.

3. Central Park Garden, May 25, 1868, to September 16, 1875, eight seasons, 1,127 concerts.

4. Gilmore Garden, May 25, 1878, to September 28, 1878, 131 concerts.

5. Lenox Lyceum Summer Night, May 30, 1890, to April 19, 1891, 51 concerts.

6. Madison Square Garden, July 6, 1891, to August 16, 1891, 42 concerts.

The programmes which follow have been selected for the purpose of showing the educational influence of these garden concerts upon the popular taste, and the success which attended Mr. Thomas's efforts in that direction.—EDR.]

BELVEDERE LION PARK

[1865]

[Mr. Thomas's first garden concerts were given at Belvedere Lion Park, New York City, every Wednesday, Saturday, and Sunday afternoon, from June 4, 1865, to September 20, 1865. The opening programme was as follows.—EDR.]

June 4, 1865. "Festival March," Fahrbach; Overture, "La Gazza Ladra," Rossini; Waltz, "Hydropathen," Gungl; Fantasia, "Tannhäuser," Wagner; Overture, "Oberon," Weber; Aria, "Cujus animam," from "Stabat Mater," Rossini; Polka, "Aurora Ball," Strauss; Potpourri, Hetsch; Overture, "Le Domino Noir," Auber; Selections from "Don Sebastian," Donizetti; Galop, "Gun Cotton," Hamm; Quadrille, "Artists," Strauss.

[Three concerts followed, with programmes of a dignified character, each containing a symphony. They were as follows.—EDR.]

June 7. "Dessauer March," Schneider; Two "Songs without Words," Mendelssohn; Waltz, "Court Ball Dances," Lanner; "Variations and March," Lachner; Symphony No. 2, in D, op. 36, Beethoven; Overture, "Christmas Night's Dream," Hiller; Polka, "Aurora Ball," Strauss; Quartet from "Rigoletto," Verdi; Overture, "William Tell," Rossini.

June 14. Overture, "Yelva," Reissiger; Waltz, "Witches' Dance," Lanner; "Introduction and Polonaise," Hamm; Fantasia, "Tannhäuser," Wagner; Symphony No. 1, in C, op. 21, Beethoven; Overture, "Stradella," Flotow; Waltz, "Deutsche," Strauss; Polka, "Lerchenfelder," Fahrbach; Overture, "Marriage of Figaro," Mozart.

June 21. "March," Lachner; Overture, "Fidelio," Beethoven; Waltz, "Die Vorstädter," Lanner; Selections from "Fra Diavolo," Auber; Symphony No. 1,

in D, Mozart; Overture, "Semiramide," Rossini; Polka, "Etwas noch Kleineres," Hamm; Waltz, "Amélie," Lumbye; Galop, "Railroad," Bilse.

[The remaining programmes of the Belvedere Lion Park season were of a popular character and in many cases one of the three parts of the programmes was repeated. No more symphonies were given, but symphonic movements and classic overtures often appear in the second parts.—EDR.]

TERRACE GARDEN

[1866]

[The Terrace Garden concerts began June 11, 1866, and the first season of 100 concerts closed September 29, 1866. The second season began June 10, 1867, and closed September 15, 1867. It included 87 concerts. The following programmes, selected from those of the two seasons, are interesting as showing educational progress.—EDR.]

FIRST SEASON

First Concert, June 11, 1866. Overture, "Semiramide," Rossini; Waltz, "Wiener Kinder," Strauss; Selections from "Il Ballo in Maschera," Verdi; Galop, "Postillon d'Amour," Hermann; Overture, "Oberon," Weber; Steyrer Ländler "'S Heimweh," Lanner; Fantasia, "Quodlibet, the Musical Confectioner," Hamm; Overture, "Marriage of Figaro," Mozart; Quadrille, "Bijouterie," Strauss; Romanza from "Robert le Diable," Meyerbeer; March, "Potpourri," Gungl.

Fifth Concert, June 15. March, "Festival," Müller; Overture, "Czar und Zimmermann," Lortzing; Waltz, "Extravaganten," Strauss; Fantasia, "Quodlibet, the Musical Confectioner," Hamm; Overture, "Don Giovanni," Mozart; Allegretto and finale from the Eighth Symphony, Beethoven; Fantasia, "William Tell," Rossini; Overture, "Zampa," Hérold; Steyrer Ländler, "'S Heimweh," Lanner; Quadrille, "Eldorado," Strauss; Galop, "Terrace Garden."

Eleventh Concert, June 22. Overture, "La Gazza Ladra," Rossini; Waltz, "Promotionen," Strauss; Polka, "Fantaisie," Herzog; Selections from "Fra Diavolo," Auber; Overture, "Euryanthe," Weber; Nocturne from "Midsummer Night's Dream," Mendelssohn; Polonaise, "Struensee," Meyerbeer; Finale from Fifth Symphony, Beethoven; Overture, "Merry Wives of Windsor," Nicolai; Waltz, "Witches' Dance." Lanner; Aria from "Traviata," Verdi; Quadrille, "Schäfer," Strauss.

Eighteenth Concert, June 29. March, "Souvenir de Petersdorf," Faust; Overture, "Le Domino Noir," Auber; Waltz, "Amélie," Lumbye; Selections from "The Masked Ball," Verdi; Overture, "Der Wasserträger," Cherubini; Allegretto and scherzo, from Seventh Symphony, Beethoven; "Wedding March," from "Midsummer Night's Dream," Mendelssohn; Overture, "Rienzi," Wagner; Waltz, "Flugschriften," Strauss; Lied, "Überall Du," Lachner; Grand galop, "Infernale," Keler-Bela.

Thirtieth Concert, July 10. March, "Frankfürter Schützen"; Overture, "William Tell," Rossini; Waltz, "Spiralen," Strauss; Selections from "La Juive," Halévy; Overture, "Midsummer Night's Dream," Mendelssohn; Solo for violin, "Elegy," Ernst (Mr. Theodore Thomas); Scherzo and finale from the Fifth Symphony, Beethoven; Overture, "Le Domino Noir," Auber; Waltz, "Hoffnungstrahlen," Lanner; Selections from "Traviata," Verdi; Quadrille, "Artists," Strauss.

Thirty-third Concert, July 13. March, "Liederkranz"; Overture, "Othello," Rossini; Waltz, "Flugschriften," Strauss; Finale to "Il Giuramento," Mercadante; Introduction and chorus, Act III., "Lohengrin," Wagner; Andante and variations from the Symphony in E flat, Haydn; Minuet from the Symphony in E flat, Mozart; March, "Hongroise," Berlioz; Overture, "Fra Dia-

volo," Auber; Waltz, "Liebesträume," Lanner; Grand potpourri, "Ein Strauss," Strauss.

Forty-fifth Concert, July 27. March, "Düppler Sturm," Piefke; Overture, "William Tell," Rossini; Waltz, "Promotionen," Strauss; Selections from "Fra Diavolo," Auber; Adagio molto, allegro con brio, andante cantabile con moto, from the First Symphony, Beethoven; Solo for oboe, "Mélodies des Alpes," Barret (Mr. J. Eller); Polonaise, "Struensee," Meyerbeer; Quartet from "Rigoletto," Verdi; Waltz, "Debatten," Gungl; Grand potpourri, "Ein Strauss," Strauss.

Fifty-first Concert, August 3. March, "Alexander," Gungl; Overture, "Maritana," Wallace; Waltz, "Morgenblätter," Strauss; Selections from "William Tell," Rossini; Symphony in D, Mozart; Fantasia, "Midsummer Night's Dream," Mendelssohn; Overture, "Zampa," Hérold; Nocturne, "Monastery Bells," Wely; Polka, "The Linnet," Bosquet; Grand potpourri, "Something for Everybody," Buechel.

Fifty-seventh Concert, August 10. March, "Frankfürter Schützen," Hamm; Overture, "La Gazza Ladra," Rossini; Waltz, "Court Ball Dances," Lanner; Selections from "Faust," Gounod; Symphony No. 4, in B, Beethoven; Grand potpourri, "Humoresken," Riede; Waltz, "Extravaganten," Strauss; Polka, "Bauern," Strauss; Selections from "Il Trovatore," Verdi.

Sixty-first Concert [Mendelssohn Night], August 15. March, "Liederkranz," ——; Overture, "Maritana," Wallace; Waltz, "Die Weber," Mendelssohn; Finale to Act I., "Lohengrin," Wagner; Overture, "Calm Sea and prosperous Voyage," Mendelssohn; Andante from violin concerto, Mendelssohn (Theodore Thomas); Scherzo from "Midsummer Night's Dream," Mendelssohn; March, "Athalia," Mendelssohn; Overture, "Orpheus," Offenbach; Waltz, "Spiralen," Strauss; Polka, "Linnet," Bosquet; Selections from "Il Trovatore," Verdi.

Sixty-seventh Concert [Beethoven Night], August 22. Overture, "Der Freischütz," Weber; Waltz, "Dreams on the Ocean," Gungl; Selections from "Faust," Gounod; Overture, "Leonora," Beethoven; Solo for violin, Romanza in F, Beethoven (Theodore Thomas); Allegretto from the Seventh Symphony, Beethoven; Finale from the Fifth Symphony, Beethoven; Overture, "Le Maçon," Auber; Polka, "Bauern," Strauss; Selections from "The Masked Ball," Verdi.

Seventy-third Concert [Mozart Night], August 29. March, "Liederkranz," ——; Overture, "Night in Granada," Kreutzer; Waltz, "Dreams of Love," Lanner; Selections from "L'Africaine," Meyerbeer; Allegro vivace, from the "Jupiter" Symphony, Mozart; Andante, variations and minuet from the first divertimento, Mozart (first time in America); "Turkish March," Mozart (first time in America); Overture, "Fra Diavolo," Auber; Waltz, "Die ersten Curen," Strauss; Selections from "Traviata," Verdi.

Seventy-fifth Concert, August 31. Overture, "Siege of Corinth," Rossini; Waltz, "Josephinen," Matzka; Polka, "Aurora Ball," Strauss; Duet and finale from "The Huguenots," Meyerbeer; Adagio molto, allegro con brio, and larghetto from the Second Symphony, Beethoven; Theme, variations, and march from the First Suite, Lachner; Overture, "Masaniello," Auber; Waltz, "Loreley Rheinklänge," Strauss; Selections from "The Sicilian Vespers," Verdi.

Ninety-sixth Concert, September 25. March, "Festival," Fahrbach; Overture, "Nabucco," Verdi; Waltz, "Amélie," Lumbye; Selections from "Faust," Gounod; Symphony in D, Haydn; Overture, "Stradella," Flotow; Waltz, "Herztöne," Strauss; Polka, "Anvil," Parlow; Galop, "Terrace Garden," Müller.

Ninety-ninth Concert, September 28. March, "Düppler Sturm," Piefke; Overture, "William Tell," Rossini;

Waltz, "Morgenblätter," Strauss; Fantaisie, "Robert le Diable," Meyerbeer; Symphony No. 4, in A, Mendelssohn; Fantasia, "Dissolving Views," Lumbye; Waltz, "Venus Reigen," Gungl; Polka, "Lerchenfelder," Fahrbach; Quadrille, "Artists," Strauss.

SECOND SEASON, 1867

Eleventh Concert, June 21, 1867. March, "Festival," Müller; Overture, "La Vestale," Spontini; Waltz, "Ersten Curen," Strauss; Selections from "Traviata," Verdi; Overture, "Midsummer Night's Dream," Mendelssohn; Allegretto from the Eighth Symphony, Beethoven; Entr'acte to "Rosamunde," Schubert; Fugue from the "Jupiter" Symphony, Mozart; Overture, "Orpheus," Offenbach; "Valse di bravura," Wehle; Galop, "Postillon," Heinsdorff; "Fackeltanz," Meyerbeer.

Twenty-sixth Concert, July 9. March, "Festival," Rietz; Overture, "Midsummer Night's Dream," Mendelssohn; Waltz, "Bürgersinn," Strauss; Selections from "L'Africaine," Meyerbeer; Overture, "Jessonda," Spohr; Andante from the Fifth Symphony, Beethoven; Tarantelle, flute and clarinet obligato, Saint-Saëns (Mr. Siedler and Mr. Boehm); March, "Vom Fels zum Meer," Liszt (new); Overture, "William Tell," Rossini; Song without words, "Jugend Erinnerung" (new), Bach (Mr. Eiler and Mr. Schmitz); Polka mazurka, "Frauenherz" (new), Strauss; Polka, "Forever" (new), Strauss.

Twenty-ninth Concert, July 12. March, "Avant," Gungl; Overture, "La Vestale," Spontini; Waltz, "Morgenblätter," Strauss; Ballet, "La Reine de Saba" (new), Gounod; Overture, "Coriolanus," Beethoven; Lied, "Er, der herrlichste von Allen," Schumann (Mr. F. Dietz); Tarantelle, flute and clarinet obligato, Saint-Saëns (Mr. Siedler and Mr. Boehm); March, "Mazeppa," Liszt; Overture, "Orpheus," Offenbach;

Polka mazurka, "Lob der Frauen," Strauss; Romanza from "Tannhäuser" for cornet and trombone, Wagner (Mr. Dietz and Mr. Letsch); Polka, "Postillon d'Amour," Strauss.

Forty-sixth Concert, July 30. Overture, "Fra Diavolo," Auber; Waltz, "Vorstädtler," Lanner; Polka mazurka, "Frauenherz" and polka "Forever," Strauss; Ballet, "La Reine de Saba," Gounod; Overture, "King Stephen," Beethoven; Theme and variations, "Kaiser Franz'l," Haydn; Scherzo from the Symphony in C, Schubert; March, "Vom Fels zum Meer," Liszt; Overture, "Night in Granada," Kreutzer; "Rêverie," for orchestra, Vieuxtemps; Waltz, "Village Swallows," Strauss; Quadrille, "La Vie de Parisienne," Offenbach.

Forty-ninth Concert, August 2. Overture, "Semiramide," Rossini; Waltz, "Josephinen," Matzka; Polka mazurka, "Libelle" (new) and polka, "Wildfire" (new), Strauss; Fantasia, "Don Giovanni," Mozart; Overture, "Jessonda." Spohr; Andante from the Fifth Symphony (by request), Beethoven; Scherzo from "Midsummer Night's Dream," Mendelssohn; Finale to Third Symphony, "Eroica," Beethoven; Overture, "Rienzi," Wagner; Steyrer Ländler, "'S Heimweh," Lanner (Mr. Theodore Thomas); Polka, "Bauern," Strauss; Galop, "Lafayette," Müller.

Sixty-first Concert, August 16. Overture, "Othello," Rossini; Waltz, "Court Ball Dances," Lanner; Polka mazurka, "Arm in Arm," (new) Strauss; Selections from "Don Carlos," Verdi; Sonata for piano in A minor, op. 143, (new) Schubert (scored for orchestra by Karl Klauser); Romanza for violoncello, Goltermann (Mr. Rudolph Hennig); Grand March (new), Raff; Overture, "Merry Wives of Windsor," Nicolai; "Rêverie," for orchestra, Vieuxtemps; Waltz, "Wiener Bonbons," Strauss; Galop, "Champagne," Lumbye.

Eightieth Concert, September 6. Overture, "Night in Grenada," Kreutzer; Waltz, "Amélie," Lumbye;

Polka mazurka, "Frauenherz," Strauss; Selections from "Il Ballo in Maschera," Verdi; Adagio molto, allegro con brio, and andante cantabile con moto, from Symphony No. 1, in C, Beethoven; Romanza for violoncello, Molique (Mr. Rudolph Hennig); "Saltarello," from the Fourth Symphony, Mendelssohn; Overture, "Poet and Peasant," Suppé; Romanza, "Tannhäuser," Wagner (Mr. Dietz and Mr. Letsch); Waltz, "Village Swallows," Strauss; Polka, "'S giebt nur a Kaiserstadt," Strauss.

Eighty-fourth Concert [*Beethoven Night*], *September 11.* Overture, "Der Freischütz," Weber; Waltz, "Dreams of Love," Lanner; Polka mazurka, "Frauenherz," Strauss; Fantasia, "Don Giovanni," Mozart; Overture, larghetto, allegretto, and march, from "Egmont," Beethoven; allegro con brio and finale from Seventh Symphony, Beethoven; "Fackeltanz," Meyerbeer; Waltz, "From the Mountains," Strauss; Romanza from "L'Éclair," Halévy (Mr. Schmitz and Mr. Siedler); Polka, "Kreuzfidel," Strauss.

Eighty-fifth Concert [*Mendelssohn Night*], *September 12.* March, "Gruss aus der Ferne," Michaelis; Overture, "Huguenots," Meyerbeer; Waltz, "Josephinen," Matzka; Selections from "Faust," Gounod; Overture, "Ruy Blas," Mendelssohn; Andante and saltarello from Symphony in A, Mendelssohn; "Wedding March" from "Midsummer Night's Dream," Mendelssohn; Overture, "La Sirène," Auber; Polka, "Linnet," Bosquet; Waltz, "Court Ball Dances," Lanner; Quadrille, "Military Style," Strauss.

Eighty-seventh Concert [*Closing Popular Concert*], *September 15.* Overture, "La Vestale," Spontini; Waltz, "On the beautiful blue Danube," polka mazurka, "Libelle," polka, "'S giebt nur a Kaiserstadt," Strauss; Selections from "Don Carlos," Verdi; Overture, "William Tell," Rossini; "Träumerei," Schumann; Steyrer Ländler, "'S Heimweh," Lanner (Mr. Theodore Thomas);

Selections from "Romeo and Juliet," Gounod; Overture, "Poet and Peasant," Suppé; "Rêverie," for orchestra, Vieuxtemps; "Carnival of Venice" (burlesque); Polka, "Kreuzfidel," Strauss.

CENTRAL PARK GARDEN

[The Central Park Garden concerts began May 25, 1868, and terminated with the eighth season which closed September 16, 1875. The various seasons were as follows: First, May 25, 1868, to December 20, 1868, 181 concerts; second, May 12, 1869, to September 28, 1869, 160 concerts; third, May 9, 1870, to September 18, 1870, 132 concerts; fourth, May 15, 1871, to September 24, 1871, 134 concerts; fifth, May 13, 1872, to September 22, 1872, 133 concerts; sixth, May 14, 1873, to September 23, 1873, 131 concerts; seventh, May 13, 1874, to September 22, 1874, 133 concerts; eighth, May 17, 1874, to September 16, 1874, 123 concerts. The most interesting and significant of the programmes follow.—EDR.]

Opening Concert, May 25, 1868. Opening march, "Central Park Garden," Theodore Thomas; Overture, "Rienzi," Wagner; Waltz, "On the beautiful blue Danube," Strauss; Fantasia, "Daughter of the Regiment," Donizetti; Overture, "Oberon," Weber; "Ave Maria," Bach-Gounod; Allegro vivace from the "Reformation Symphony," Mendelssohn; Scène de ballet, "Robert le Diable," Meyerbeer; Overture, "Pique Dame," Suppé; Polka mazurka, "Libelle," and polka, "'S giebt nur a Kaiserstadt," Strauss; "Serenade," Titl, for flute and French horn (Mr. Siedler and Mr. Schmitz); Quadrille, "La Grande Duchesse," Offenbach.

First Matinee, June 5. March, "En Avant," Gungl; Overture, "Egmont," Beethoven; Waltz, "On the beautiful blue Danube," Strauss; Solo for trombone, "The Tear," Stigelli (Mr. F. Letsch); "Introduction and Grande Polka de Concert," for piano, Pattison (Mr. J. N. Pattison); Fantasia, "Midsummer Night's Dream," Mendelssohn; Overture, "Robespierre," Littolf; "Ave Maria," Bach-Gounod; Polka mazurka,

"Lob der Frauen," and polka, "Jocus," Strauss; "Russian Hymn," Variations de Concert, Pattison (Mr. J. N. Pattison); Fantasia, "Trovatore," Verdi; Quadrille, "La Grande Duchesse," Offenbach.

Third Matinee, June 20. "Wedding March," Mendelssohn; Overture, "Masaniello," Auber; Waltz, "Die Publicisten," Strauss; Aria, "Batti, batti," from "Don Giovanni," Mozart (Miss Gertrude Frankau); Fantasia, "Faust," Gounod; Overture, "Tannhäuser," Wagner; "Abendlied," Schumann; Scherzo from Symphony in E flat, Mozart; Polka, "Linnet," Bosquet; Song, "Isolina," Stigelli (Miss Frankau); "Schiller March," Meyerbeer.

Thirty-eighth Concert, June 26. "March of Victory," Bilse; Overture, "Ruy Blas," Mendelssohn; Waltz, "Flugschriften," Strauss; Finale to "Merry Wives of Windsor," Nicolai; Overture, "King Manfred," Reinecke; "Mauerische Trauermusik," Mozart; Polka mazurka, "Frauenherz," and polka, "Jocus," Strauss; "Fackeltanz," in B, Meyerbeer; Overture, "Poet and Peasant," Suppé; "Der Wanderer," solo for trombone, Schubert (Mr. F. Letsch); Waltz, "Die Publicisten," Strauss; Quadrille, "Orpheus," Offenbach.

Forty-ninth Concert [Gala Programme], July 4. March, "Bürger Schützen," Mallach (band); Overture, "Hail Columbia," Hohnstock (orchestra); Galop, "Fire of Youth," Faust (band); Waltz, "Venus Reigen," Gungl (orchestra); Song, "How beautiful art thou," Weldt (band); Polka mazurka, "Libelle," and polka, "'S giebt nur a Kaiserstadt," Strauss (orchestra); Quartet from "Rigoletto," Verdi (band); Quadrille, "La Grande Duchesse," Offenbach (orchestra); March, "Prussia's Heroes," Hermann (band); Overture, "Robespierre, "Litolff (orchestra); Polka, "Militaire," Bresprout (band); "Ave Maria," Bach-Gounod (orchestra); March and chorus from "Tannhäuser" (orchestra and band); March, "Wiedersehen," Lorenz

(band); Overture, "National," Koppitz (orchestra); Song, "Sweet Spirit," Wallace (band); Waltz, "On the beautiful blue Danube," Strauss (orchestra); Fantasia, "Martha" (band); Polka, "Anvil," Parlow (orchestra); Potpourri, "Musical Convention at Central Park Garden" (orchestra and band).

Seventy-first Concert, July 24. Overture, "Rienzi," Wagner; Waltz, "Hochzeits Klänge," Strauss; "Ave Maria," Bach-Gounod; Scène de ballet from "Le Prophète," Meyerbeer; Overture, "Leonora," No. 3, Beethoven; Andante from Symphony in C, Schubert; Scherzo from "Reformation Symphony," Mendelssohn; "Rakoczy March," Berlioz; Overture, "William Tell," Rossini; "Rêverie," Vieuxtemps; Waltz, "Morgenblätter," Strauss; Quadrille, "Blue Beard," Offenbach.

Eighty-fifth Concert, August 7. March, "Coronation," Strauss; Overture, "Heimkehr aus der Fremde," Mendelssohn; Waltz, "Amélie," Lumbye; Fantasia, "Masaniello," Auber; Overture, "Tannhäuser," Wagner; Andante from Eighth Symphony, Beethoven; Scherzo from Symphony in C, Schubert; "Schiller March," Meyerbeer; Overture, "Mignon," Ambroise Thomas; "Ave Maria," Bach-Gounod; Waltz, "Sphären Klänge," Strauss; "Turkish March," Mozart.

One Hundredth Concert [Extra Gala Night], August 22. [Two orchestras] March, "Schützen," Mallach; Overture, "Martha," Flotow; Fantasia, "Lucia," Donizetti; Waltz, "Wood Nymphs' Wedding Dances," Strauss; Song, "Lob der Frauen," Schubert; "Gipsy Life," op. 29, Schumann; Fantasia, "Ernani," Verdi; Overture, "Jubel," Weber; Fantasia, "Robert le Diable," Meyerbeer; "Hallelujah Chorus," Handel; March, "Central Park Garden Festival," Hillbrecht; Overture, "Le Lac des Fées," Auber; Selections from "La Grande Duchesse," Offenbach; Fantasia, "Visions in a Dream," Lumbye; Song, "Good Night,"

One Hundred and Sixty-first Concert [*Haydn Night*], *October 15*. "Marche Hongroise," No. 2, Liszt; Overture, "Heimkehr aus der Fremde," Mendelssohn; Waltz, "Carnival's Messenger," Strauss; Fantasia, "Ernani," Verdi; Symphony in D, Haydn; Overture, "Don Juan," Mozart; Waltz, "Morgenblätter," Strauss; Selections from "I Puritani," Bellini; "Sänger Galop," Michaelis.

One Hundred and Sixty-sixth Concert [*Handel Night*], *October 21*. March, "Tannhäuser," Wagner; Overture, "Egmont," Beethoven; Waltz, "Publicisten," Strauss; Fantasia, "Robert le Diable," Meyerbeer; "The celebrated music composed by Handel in the year 1749 for the Royal Fire Works will be performed from the original Score" (first time in this country); Overture, "Stradella," Flotow; Waltz, "Village Swallows," Strauss; "Serenade," Schubert; "Hallelujah Chorus," Handel.

One Hundred and Sixty-seventh Concert [*Liszt Night*], *October 23*. March, "Vom Fels zum Meer," Liszt; Overture, "Studenten Leben," Stöckel; Waltz, "Carnival's Messenger," Strauss; Fantasia, "Don Giovanni," Mozart; Symphonic poem, "Les Préludes," Liszt; Overture, "Der Freischütz," Weber; Polka mazurka, "Frauenherz," polka, "Forever," Strauss; Fantasia, "Irish Airs," Wiegand; Galop, "Champagne," Lumbye.

[1869]

Opening Concert, May 12, 1869. March, "Central Park Garden," Theodore Thomas; Overture, "Stradella," Flotow; Waltz, "Geschichten aus dem Wiener Wald" (new), Strauss; Fantasia, "Lurline," Wallace; Overture, "In the Italian Style," op. 170 (new), Schubert; "Air Hongroise," with variations, solo for cornet, Levy (Mr. Jules Levy); "Serenade," for flute and French horn, Titl (Mr. Siedler and Mr. Schmitz);

Fantasia, "Robert le Diable," Meyerbeer; Overture, "Mignon," Ambroise Thomas; Waltz, "Maud," solo for cornet, Levy (Mr. Levy); Polka mazurka, "Arm in Arm," and polka schnell, "Thunder and Lightning," Strauss; Quadrille, "Geneviève de Brabant," Offenbach.

Third Concert, May 14. Overture, "Masaniello," Auber; Waltz, "Geschichten aus dem Wiener Wald," Strauss; "Ave Maria," Bach-Gounod (cornet obligato, Mr. Jules Levy); Fantasia, "Ernani," Verdi; Overture, "Midsummer Night's Dream," Mendelssohn; Symphony, "Consecration of Tones," second and third movements, Spohr; Overture, "William Tell," Rossini; Waltz, "Maud," Levy (Mr. Levy); "Rêverie," Vieuxtemps; Polka, "Linnet," Bosquet; Quadrille, "Artists," Strauss.

Thirty-fifth Concert, June 11. Overture, "Rienzi," Wagner; Waltz, "Soldiers' Dance," Lanner; Polka mazurka, "Frauenherz," polka, "'S giebt nur a Kaiserstadt," Strauss; Fantasia, "Huguenots," Meyerbeer; Overture, "Calm Sea and prosperous Voyage," Mendelssohn; Cavatina, "Una Voce," Rossini (Mr. Jules Levy); Andante and finale from the Fifth Symphony, Beethoven; Overture, "Crown Diamonds," Auber; "Carnival of Venice," Paganini (Mr. Levy); Waltz, "Autumn Roses," Strauss; March, "Düppler Sturm," Piefke.

Sixty-eighth Concert, July 9. Overture, "Oberon," Weber; Waltz, "Wiener Stimmen," Strauss; Polka, "Papageno," Stasny; Fantasia, "I Puritani," Bellini; "Marche des Impériaux," "Julius Cæsar," op. 10, Bülow; "Adelaide," Beethoven (Mr. Jules Levy); Grave quasi fantasia, scherzo, and presto, from Symphony in E flat, Max Bruch; Overture, "William Tell," Rossini; Fantasia, "Visions in a Dream," Lumbye; Polka, "Zerline," Ettling (Mr. Levy); Waltz, "Autumn Roses"; Galop, "Thunder Storm," Sekat.

Eighty-fourth Concert, July 23. Overture, "La Vestale," Spontini; Waltz, "Wine, Woman, and Song," Strauss; Polka, "Concert Haus," Bilse; "Cujus animam," from "Stabat Mater," Rossini (Mr. Jules Levy); "Fackeltanz," No. 3, in C minor, Meyerbeer; Overture, "Coriolanus," Beethoven; Romance and scherzo, from Symphony No. 4, in D minor, Schumann; March, "Vom Fels zum Meer," Liszt; Overture, "Fra Diavolo," Auber; Polka, "Levy Athen," Levy (Mr. Jules Levy); Quadrille, "Schützen," Strauss.

One Hundredth Concert [*Testimonial to Mr. Thomas*], *August 6.* Vorspiel, "Die Meistersinger," Wagner; "Invitation to the Dance," Weber; Allegretto, Eighth Symphony, Beethoven; Ballet, "Faust," Gounod; Overture, "Jubilee," Weber (orchestra and military band); "Trois Danses Allemandes," Bargiel (new); "Serenade," Schubert (Mr. Jules Levy); March and chorus from "Tannhäuser," Wagner (orchestra and military band); Overture, "William Tell," Rossini; Waltz, "Wine, Woman and Song," Strauss; Polka, "Excelsior," Frewin (Mr. Jules Levy); March from "Le Prophète," Meyerbeer (orchestra and military band).

One Hundred and Tenth Concert, August 15. Overture, "Fingal's Cave," Mendelssohn; "Trois Danses Allemandes," Bargiel; "Adelaide," Beethoven (Mr. Jules Levy); Finale, "Don Giovanni," Mozart; Overture, "Oberon," Weber; Waltz, "Publicisten," Strauss; "Träumerei," Schumann; Polka mazurka, "Die Sirene," polka schnell, "Eile mit Weile," Strauss; "Adieu," Schubert (Mr. Jules Levy); "Schlittschuh Galop," Meyerbeer.

One Hundred and Twenty-ninth Concert [*Gala Night*], *August 31.* Opening march, "Central Park Garden Festival," Hillbrecht; Overture, "Jeune Henri," Mehul; Waltz, "Dreams on the Ocean," Gungl; Polka mazurka, "Die Sirene," polka schnell, "Eile mit

Weile," Strauss; March and chorus from "Tannhäuser," Wagner (orchestra and military band); Overture, "Jubilee," (orchestra and military band); Romanza, "Elle m'aimait tant," Hugo-Pierson (Mr. Jules Levy); Waltz, "Hochzeits Klänge," Strauss; Prayer from "Moses in Egypt," Rossini (orchestra and military band); March, "Königgrätzer," Piefke; Duet, "I would that my Love," and selections from "La Grande Duchesse," Offenbach (military band); Overture, "Rose of Erin," Benedict; Polka, "Whirlwind," Levy (Mr. Levy); March from "Le Prophète," Meyerbeer (orchestra and military band).

One Hundred and Thirty-second Concert, September 3. Overture, "King Stephen," Beethoven; Waltz, "Hochzeits Klänge," Strauss; "Bridal Procession" from "Lohengrin," Wagner; "Seventh Air Varié," De Bériot (Mr. Jules Levy); Fantasia, "Midsummer Night's Dream," Mendelssohn; Symphony in D, Mozart; Overture, "The Daughter of the Regiment," Donizetti; Cavatina, "Una Voce," Rossini (Mr. Jules Levy); Waltz, "Carnival's Messenger," Strauss; "Marche Hongroise," Lizst.

One Hundred and Forty-seventh Concert, September 16. Overture, "Rienzi," Wagner; Waltz, "Carnival's Messenger," Strauss; "Nachtgesang," Voigt; Polka, "Concert Haus," Bilse; Canzonetta, "Dinorah," Meyerbeer (Mr. Jules Levy); Overture, "Melusine," Mendelssohn; Romanza for violin, in F, op. 50, Beethoven (Mr. Theodore Thomas); Symphonic poem, "Les Préludes," Liszt; Overture, "William Tell," Rossini; Ländler, "'S Heimweh," Lanner (violin obligato, Mr. Thomas); Polka, "Central Park Garden," Levy (Mr. Levy); "Rakoczy March," Berlioz.

[1870]

Opening Concert, May 9, 1870. "Inauguration March" (1870), Thomas; Overture, "Tannhäuser," Wagner;

Waltz, "On the beautiful blue Danube," Strauss; Fantasia, "Der Freischütz," Weber; Overture, "William Tell," Rossini; Solo for French horn from "Lurline," Wallace (Mr. Henry Schmitz); Polka, "L'Oiseau de Paradis" (new), Bosquet; Festival March, "Goethe" (new), Liszt; Overture, "Merry Wives of Windsor," Nicolai; Duet for two cornets, "I would that my Love," Mendelssohn (Mr. Dietz and Mr. Müller); Waltz, "Wiener Bonbons," Strauss; Polka, "Jocus," Strauss.

Eleventh Concert, May 19. "Inauguration March" (1870), Thomas; Overture, "Stradella," Flotow; Waltz, "Wiener Fresken" (new), Strauss; Ballet, "Faust," Gounod; Entr'acte, "Rosamunde," Schubert; Allegretto, Eighth Symphony, Beethoven; "Invitation to the Dance," Weber; "Serenade," Haydn; "Fantasiestück," Wuerst (new), Overture, "William Tell," Rossini; Polka mazurka, "Fata Morgana" (new), Strauss; Waltz, "On the beautiful blue Danube," Strauss; March, "Düppler Sturm," Piefke.

Eighteenth Concert, May 26. Overture, "Ruy Blas," Mendelssohn; Waltz, "Wiener Fresken" (new), Strauss; "Bridal Procession," from "Lohengrin," Wagner; Polka mazurka, "Lob der Frauen," and polka schnell, "Jocus," Strauss; "Fackeltanz," No. 3, in C minor, Meyerbeer; Overture, "Coriolanus," Beethoven; Romanza and scherzo from Symphony No. 4, in D minor, Schumann; "Cosatchague," fantasia on a Cossack dance, Dargomijsky; Overture, "Fra Diavolo," Auber; Waltz, "Carnival's Messenger," Strauss; Polka, "Anvil," Parlow; "March of Victory," Bilse.

Thirty-second Concert, June 9. Overture, "King Stephen," Beethoven; Waltz, "Village Swallows," Strauss; "Die Loreley," Nesvadba; Polka mazurka, "Libelle," polka Française, "'S giebt nur a Kaiserstadt," Strauss; March, "Vom Fels zum Meer," Liszt; Allegro moderato from "Unfinished" Symphony, Schubert; Larghetto and scherzo from Symphony in B, No. 1, Schu-

mann; Overture, "Tannhäuser," Wagner; Overture, "Light Cavalry," Suppé; Waltz, "Illustrationen" (new), Strauss; Polka, "L'Oiseau de Paradis," Bosquet; "Skating Galop," from "Le Prophète," Meyerbeer.

Forty-sixth Concert, June 23. Overture, "Preciosa," Weber; Waltz, "Ernst und Humor" (new), Strauss; "Schlummerlied" (new), Bürgel; Fantasia, "L'Africaine," Meyerbeer; Overture, "Genoveva," Schumann; Andante and scherzo from Symphony in C, Schubert; Saltarello, Mendelssohn; Overture, "Don Giovanni," Mozart; "Prayer" from "Moses in Egypt," Rossini; Waltz, "Aus den Bergen," Strauss; March, "Tannhäuser," Wagner.

Fifty-third Concert [Thomas Benefit Concert], June 30. Overture, "Medea," Bargiel; Waltz, "Mein Lebenslauf ist Lieb and Lust" (new), Strauss; Ballet music, "Rosamunde" (new), Schubert; Fantasia, "Robert le Diable," Meyerbeer; Vorspiel, "Lohengrin," Wagner; Andante and variations from "Septet," Beethoven; Symphonic poem, "Tasso," Liszt; Overture, "Mignon," Ambroise Thomas; "Träumerei" (by request), Schumann; "Concert Polka," Lumbye; Waltz, "On the beautiful blue Danube," Strauss; "Turkish March," Mozart.

Sixty-seventh Concert, July 14. Overture, "Semiramide," Rossini; Waltz, "Nielfluthen" (new), Strauss; "Mauerische Trauermusik," Mozart; Polka, "Pizzicato," Strauss; Fantasia, "Dinorah," Meyerbeer; First movement from "Eroica" Symphony, Beethoven; Concerto for oboe, Handel (Mr. Joseph Eller); Adagietto, scherzo, and march, op. 101, Raff; Overture, "Iota Aragonesa," Glinka; Waltz, "Autumn Roses," Strauss; Polka, "Papageno," Stasny; Galop, "Champagne," Lumbye.

Ninety-fifth Concert, August 11. Polonaise, Bilse; Overture, "Calm Sea and prosperous Voyage," Mendels-

sohn; Waltz, "Grossfürsten Alexandra," Strauss; "Gipsy Life," Schumann; Fantasia, "Der Freischütz," Weber; Ballet, "Prometheus," Beethoven; Andantino and tempo di marcia from Symphony "Consecration of Tones," Spohr; Overture, "Fra Diavolo," Auber; Waltz, "Bürgersinn," Strauss; Polka, "L'Oiseau de Paradis," Bosquet; March, "Mazeppa," Liszt.

One Hundredth Concert [Gala Night], August 16. Coronation march, "King William" (new), Meyerbeer; Overture, "Egmont," Beethoven; Waltz, "Mein Lebenslauf ist Lieb und Lust," Strauss; Ballet music, "Paris and Helen," Gluck; "Eine Faust Ouvertüre," Wagner; Introduction to third act of "Medea," Cherubini; Andante and variations from String Quartet in A, op. 18, Beethoven; Symphonic poem, "The Ideal," Liszt; Overture, "Zampa," Hérold; Ländler, "'S Heimweh" (violin obligato, Mr. Theodore Thomas); Lanner; Polka mazurka, "Frauenherz," Strauss; Polka schnell, "Eljen a Magyar," Strauss; March, "Our Fatherland," Unger.

One Hundred and Second Concert, August 18. Overture, "Fidelio," Beethoven; Waltz, "Victoria," Bilse; "Qui tollis," from "Messe Solennelle," Rossini; "Fackeltanz," No. 3, in C minor, Meyerbeer; Symphony in D, Mozart; Theme and variations for trombone, Beer (Mr. Letsch); "Rakoczy March," Berlioz; Overture, "Le Pré aux Clercs," Hérold; Waltz, "Königslieder," Strauss; March, "Our Fatherland," Unger.

One Hundred and Ninth Concert, August 25. Overture, "Nachklänge von Ossian," Gade; Waltz, "Hochzeits Klänge," Strauss; "Schlummerlied," Bürgel; "Komarinskaja," Glinka; "Schiller March," Meyerbeer; Overture, "Egmont," Beethoven; Concerto for violoncello, Goltermann (Mr. A. Hartdegen); Symphonic poem, "Les Préludes" (by request), Liszt; Overture, "Mignon," Ambroise Thomas; Waltz, "On the beautiful Rhine," Keler-Bela; Polka mazurka, "Aus der

Ferne," polka Française, "Feuerfest," Strauss; "Coronation March," Meyerbeer.

One Hundred and Eighteenth Concert [Gala Night], September 3. Polonaise, Bilse; Overture, "The Flying Dutchman," Wagner; Waltz, "Hochzeits Klänge," Strauss; Scherzo and finale, Fifth Symphony, Beethoven; Overture, "Euryanthe," Weber; "Schlummerlied,"Bürgel; "Mephisto Waltz" (first time in America), Liszt; Overture, "William Tell," Rossini; Polka, "Pizzicato," Strauss; Waltz, "On the beautiful Rhine," Keler-Bela; "Coronation March," Meyerbeer.

One Hundred and Thirtieth Concert [Gala Night], September 15. Polonaise, Bilse; "Eine Faust Ouvertüre," Wagner; "Invitation to the Dance," Weber; "Septet," op. 20, Beethoven; "Reiter March," Schubert; "Pastoral" Symphony, Beethoven; Overture, "Siege of Corinth," Rossini; "Concert Polka" for two cornets, Hamm (Mr. Dietz and Mr. Müller); Waltz, "Wiener Fresken," Strauss; March, "Persian," Strauss.

[1871]

Opening Concert, May 15, 1871. "March of Victory," Reinecke; Vorspiel, "Die Meistersinger," Wagner; Waltz, "Wiener Fresken," Strauss; Nocturne, scherzo, and "Wedding March" from "Midsummer Night's' Dream," Mendelssohn; Overture, "Siege of Corinth," Rossini; Allegretto, Eighth Symphony, Beethoven; Waltz, "Künstler Leben," Strauss; Introduction to "Loreley," Bruch; Overture, "Le Roi d'Yvetot," Adam; Fantasia, "Visions in a Dream," Lumbye; Polka mazurka, "Fata Morgana," polka schnell, "Eljen a Magyar," Strauss; Polonaise from "Mignon," Ambroise Thomas.

Fourth Concert, May 18. Vorspiel, "Die Meistersinger," Wagner; Scherzo, op. 19, Goldmark; Interlude and "Invocation of the Alpine Fay," from "Manfred," Schumann; "Invitation to the Dance," Weber; Intro-

duction to "Loreley," Bruch; Overture, "Anacreon," Cherubini; Adagio, Ninth Symphony, Beethoven; Symphonic poem, "Les Préludes," Liszt; Overture, "Siege of Corinth," Rossini; "Serenade," for French horn and flute, Titl (Mr. Schmitz and Mr. Weiner); Waltz, "Life let us cherish," Strauss; "Marche Indienne," from "L'Africaine," Meyerbeer.

Eighteenth Concert, June 1. Overture, "Zampa," Hérold; "Bridal Procession," from "Lohengrin," Wagner; Scherzo, "Scotch Symphony," Mendelssohn; Waltz, "Village Swallows," Strauss; Ballet, "Faust," Gounod; Overture, "Les Deux Journées," Cherubini; Adagio and scherzo, Fourth Symphony, Beethoven; "Künstler Festzug," Liszt; Overture, "William Tell," Rossini; "Serenade," Schubert; Waltz, "Wiener Bonbons," March, "En Avant," Gungl.

Thirty-ninth Concert [Annual Benefit Concert], June 22. March, "Festival," Wieprecht (military band); Overture, "Jubilee," Weber (orchestra and military band); Waltz, "Rudolfs Klänge" (new), Strauss; Adagio, "Prometheus," Beethoven (violoncello obligato, Mr. Ernest Appy); March and "Battle Hymn," from "Rienzi," Wagner (orchestra and military band); Fest vorspiel (new), Liszt; Adagio and scherzo, Ninth Symphony, Beethoven; Concerto for violin in E flat, Paganini (Mr. Bernhard Listemann); "Kaiser March" (first time in America), Wagner; Overture, "Mignon," Ambroise Thomas; Solo for cornet, "Song without Words," Schreiber (Mr. Louis Schreiber); Waltz, "On the beautiful blue Danube," Strauss; March, "Lohengrin," Wagner (orchestra and military band).

Forty-fourth Concert, June 27. March in C (new), Joachim; Overture, "Fidelio," Beethoven; Waltz, "New Vienna," Strauss; Finale to Act III., "Don Carlos," Verdi; Overture, "Fingal's Cave," Mendelssohn; Larghetto and scherzo, from Symphony No. 2, in E flat, Gounod; Polka Française, "Loischen," polka schnell,

"Jocus," Strauss; "Kaiser March," Wagner; Overture, "Zampa," Hérold; "Prayer" from "Moses in Egypt," Rossini; Waltz, "Life let us cherish," Strauss; "Coronation March," Fahrbach.

Fifty-third Concert, July 6. Polonaise in A, op. 40, Chopin; Overture, "Magic Flute," Mozart; Waltz, "Geschichten aus der Wiener Wald," Strauss; Vorspiel, "Lohengrin," Wagner; Fantasiestück, "Wanderlust," Loeschhorn; "Overture, Scherzo, and Finale," op. 52, Schumann; Theme and variations from "Septet," op. 20, Beethoven; March, "Vom Fels zum Meer," Liszt; Selections from "Lucia di Lammermoor," Donizetti; Waltz, "Frohes Leben," Strauss; Polka, "Concert haus," Bilse; March, "Adolf," Michaelis.

Sixtieth Concert, July 13. Overture, "Der Freischütz," Weber; "Friedensboten Chor," from "Rienzi," Wagner; Waltz, "Carnival's Messenger," Strauss; "Fantasiestück," Wuerst; Overture, op. 115, Beethoven; Andante and minuet from Symphony, op. 30, Bargiel; Violin solo, "Scherzo Fantastique," Bazzini (Mr. Bernhard Listemann); "Cavalry March," Schubert; Selections from "Faust," Gounod; Polka "Anvil," Parlow; Waltz, "New Vienna" (new), Strauss; "Gänze March" (new), Gungl.

Eighty-eighth Concert, August 10. Overture, "Night in Granada," Kreutzer; Waltz, "Thousand and one Nights," Strauss; "Die Allmacht," Schubert; Ballet, "Reine de Saba," Gounod; Overture, "Coriolanus," Beethoven; "Pastorale," from "Weinacht's Oratorium," Bach; "Wallenstein's Camp," Rheinberger (new); "Rakoczy March" (new), Liszt; Overture, "Don Giovanni," Mozart; Trio from "William Tell," Rossini; Waltz, "Rudolfs Klänge," Strauss; March, "Tannhäuser," Wagner.

One Hundred and Ninth Concert, August 31. Overture, "King Stephen," Beethoven; Ballet, "Paris and Helen," Gluck; "Saltarello" (new), Gounod; "Kai-

ser March," Wagner; Symphony No. 1, in B, op. 38, Schumann; Overture, "La Gazza Ladra," Rossini; Fantasia, "Visions in a Dream," Lumbye; Waltz, "Thousand and one Nights," Strauss; March, "Adolf," Michaelis.

One Hundred and Sixteenth Concert, September 7. March, "Hungarian," Schubert; Overture, "The Flying Dutchmann," Wagner; Waltz, "Hesperusbahnen," Strauss; Adagio from "Septet," op. 20, Beethoven; "Saltarello," Gounod; Symphony No. 3, "Im Walde," Raff; "Carnival of Venice" (burlesque), Gungl; Finale, Act I., "Ernani," Verdi; Waltz, "Frohes Leben," Strauss; Galop, "Central Park Garden," Müller.

One Hundred and Twenty-fourth Concert, September 14. Overture, "Sakuntala," Goldmark; Waltz, "Consortien," Strauss; Vorspiel, "Lohengrin," Wagner; Ballet, "Reine de Saba," Gounod; Symphony No. 4, in D minor, op. 120, Schumann; Overture, "Poet and Peasant," Suppé; "Prayer" from "Moses in Egypt," Rossini; Waltz, "Frohes Leben," Strauss; March, "Hero's," Hermann.

One Hundred and Twenty-eighth Concert [Strauss Night], September 18. March, "Egyptian"; Waltz, "Rudolfs Klänge"; Polka mazurka, "Fata Morgana"; Polka schnell, "Eljen a Magyar"; "Serenade," Titl (Mr. Weiner and Mr. Schmitz); Waltz, "On the beautiful blue Danube"; Quadrille, "Schützen"; Overture, "Le Roi d'Yvetot," Adam; Waltz, "Thousand and one Nights"; Polka mazurka, "Lob der Frauen"; Polka schnell, "Jocus"; Fantasia, "Visions in a Dream," Lumbye; Waltz, "New Vienna"; "Persian March."

One Hundred and Twenty-ninth Concert [Wagner Night], September 19. Overture and "Chor der Friedensboten," from "Rienzi"; "Invitation to the Dance," Weber; Overture, and "Sailors' Chorus" from "The Flying Dutchman"; March, "Huldigung's"; "Eine Faust Ouvertüre"; Adagio, Ninth Symphony, Bee-

thoven; "Kaiser March"; Overture, "Tannhäuser"; Vorspiel, introduction, chorus, and march, Act III., "Lohengrin."

One Hundred and Thirty-first Concert, September 21. Marche et cortège, "Reine de Saba," Gounod; Fairy overture, "Aladdin," Hornemann; Waltz, "Life let us cherish," Strauss; Introduction, chorus, and march, Act III., "Lohengrin," Wagner; Symphony No. 3, E flat, op. 55, "Eroica," Beethoven; Overture, "Night in Granada," Kreutzer; Air, "Louis XIII." (new), Ghys; Waltz, "Wiener Fresken," Strauss; Galop, "Champagne," Lumbye.

[1872]

Opening Concert, May 14, 1872. Overture, "Desert Flower," Wallace; Scherzo, "Reformation Symphony," Mendelssohn; Waltz, "Geschichten aus der Wiener Wald," Strauss; "Dirge" (instrumented by Liszt), Schubert; "Saltarello," Gounod; Overture, "Tannhäuser," Wagner; "Andante Cantabile," op. 97, Beethoven; Waltz, "Thousand and one Nights," Strauss; Selections from "Preciosa," Weber; Overture, "William Tell," Rossini; Paraphrase, "Loreley," Nesvadba; Polka, "Graciosa," Haas; March, "Adolf," Michaelis.

Eleventh Concert, May 23. "Festival March" (new), Krebs; Overture, "Oberon," Weber; Waltz, "Wine, Woman and Song," Strauss; Minuet from Symphony in E flat, Mozart; Ballet, "Faust," Gounod; Overture, "Egmont," Beethoven; Adagio and scherzo from "Ocean Symphony," Rubinstein; Introduction, chorus, and march, Act III., "Lohengrin," Wagner; Overture, "La Gazza Ladra," Rossini; Waltz, "On the beautiful blue Danube," Strauss; Polka, "Graciosa," Haas; March, "Tannhäuser," Wagner.

Eighteenth Concert, May 30. "Hungarian March," Schubert; Overture, "Life for the Czar," Glinka; Waltz, "Königslieder," Strauss; Adagio, "Prometheus," Bee-

thoven; "Saltarello," Gounod; "Don Quixote," humoreske, op. 87 (new), Rubinstein; "Invitation to the Dance," Weber; Introduction and finale to "Tristan and Isolde," Wagner; Overture, "Siege of Corinth," Rossini; Paraphrase, "Loreley," Nesvadha; Waltz, "Thousand and one Nights," Strauss; "Marche Indienne," from "L'Africaine," Meyerbeer.

Thirty-ninth Concert, [Gala Night] June 20. March, "Tannhäuser," Wagner; Overture, "Night in Granada," Kreutzer; Waltz, "Rudolfs Klänge," Strauss; Fantasia for clarinet, Spadina (Mr. L. Schneider); Selections from "The Flying Dutchman," Wagner; Overture, "Coriolanus," Beethoven; Concerto No. 1, in E flat, Paganini (Mr. Bernhard Listemann); Symphonic poem, "Orpheus," Liszt; Selections from "William Tell," Rossini; Quadrille, "Nuss Knacker," Kücken; Waltz, "Wiener Fresken," Strauss; Galop, "Japanese" (new), Alfred H. Pease.

Forty-fifth Concert, June 27. March, "Vom Fels zum Meer," Liszt; Overture, "William Tell," Rossini; Waltz, "Königslieder," Strauss; Selections from "The Flying Dutchman," Wagner; Introduction, Act III., "Medea," Cherubini; Scherzo and adagio, Ninth Symphony, Beethoven; "Kaiser March," Wagner; Overture, "Mignon," Ambroise Thomas; "Ave Maria," Schubert; Waltz, "Wiener Bonbons," Strauss; Galop, "Express," Silberberg.

Seventy-third Concert, July 25. Vorspiel, "Die Meistersinger," Wagner; Interlude and "Invocation of the Alpine Fay," from "Manfred," Schumann; "Cosatschague," Dargomijsky; "Huldigung's March," Liszt; Symphony No. 8, in F, op. 93, Beethoven; Selections from "The Flying Dutchman," Wagner; "Serenade," Haydn; Waltz, "Aus den Bergen," Strauss; "Saltarello," Gounod.

Eightieth Concert, August 1. Overture, "Der Schauspieldirector," Mozart; Entr'acte, No. 2, "Rosamunde,"

Schubert; Ballet, "Reine de Saba," Gounod; Theme, variations, and march, from Suite, op. 113, Lachner; Overture, "Weihe des Hauses," op. 124, Beethoven; "Serenade" No. 2, in F, Volkmann: Symphonic poem, "Fest Klänge," Liszt; "Huldigung's March," Wagner; Overture, "Dame Kobold," Raff (new); Waltz, "Illustrationen," Strauss; "Saltarello," Mendelssohn.

Eighty-seventh Concert, August 8. Overture, "Les deux Journées," Cherubini; "Chor des Friedensboten," from "Rienzi," Wagner; Andantino and tempo di marcia from Symphony, "Consecration of Tones," Spohr; Symphonic poem, "Héroïde Funèbre" (new), Liszt; Music to "Egmont," Beethoven; Overture, "Der Freischütz," Weber; "Ave Maria," Gounod; Waltz, "Manhattan" (new), Strauss; "Turkish March," Mozart.

Ninety-fourth Concert, August 15. Overture, "Iphigenia," Gluck; "Pastorale," from "The Christmas Oratorio," Bach; Theme and Variations, Mozart; Scherzo, op. 19, Goldmark; "Goethe Festival March," Liszt; Symphony No. 1, in B, op. 38, Schumann; Overture, "Tannhäuser," Wagner; Canzonetta," op. 12, Mendelssohn; Waltz, "New Vienna," Strauss; Galop, "Red Cloud," Pease.

One Hundred and Second Concert, August 22. Overture, "La Vestale," Spontini; "Danse des Bacchantes," from "Philémon et Baucis," Gounod; Humoreske, "Gaudeamus Igitur," Liszt; Selections from Act I., "Lohengrin," Wagner; Symphony No. 6, "Pastoral," Beethoven; "Cavalry March," Schubert; "Abendlied," Schumann; Waltz, "Life let us cherish," Strauss; "Skating Galop," from "Le Prophète," Meyerbeer.

One Hundred and Sixteenth Concert, September 5. Overture, "Iphigénie en Aulide," Gluck; Entr'acte No. 1, "Rosamunde," Schubert; Selections from "The Damnation of Faust," Berlioz; Symphony No. 6, "Pastoral," Beethoven; Selections from "The Flying Dutch-

man," Wagner; Waltz, "Thousand and one Nights," Strauss; "Saltarello," Gounod.

One Hundred and Twenty-third Concert, September 12. Overture, "Fingal's Cave," Mendelssohn; Romanza and scherzo from Symphony No. 4, in D minor, Schumann; "Invitation to the Dance," Weber; Introduction and finale to "Tristan and Isolde," Wagner; Overture, "Coriolanus," Beethoven; Theme and variations from Quartet in D minor, Schubert; Symphonic poem, "Die Hunnenschlacht," Liszt; Overture, "Dame Kobold," Raff; "Bridal Procession," from "Lohengrin," Wagner; Waltz, "New Vienna," Strauss; "Rakoczy March," Berlioz.

One Hundred and Twenty-eighth Concert [Wagner Night], September 17. "Kaiser March"; Vorspiel, "Lohengrin"; "Eine Faust Ouvertüre"; Vorspiel, "Die Meistersinger"; Introduction and finale, "Tristan and Isolde"; "Ride of the Valkyries"; Overture, "Tannhäuser"; Ballet, "Rienzi"; "Huldigung's March."

One Hundred and Thirtieth Concert, September 19. Overture, "Euryanthe," Weber; Second movement, Symphony No. 3, in E flat, Schumann; Ballet, "Rienzi," Wagner; "Huldigung's March," Liszt; Overture, "King Lear," op. 4, Berlioz; Allegretto and scherzo from Symphony No. 7, Beethoven; "Ride of the Valkyries," Wagner; Introduction to "Loreley," Bruch; "Amaryllis," Ghys; Waltz, "Illustrationen," Strauss; "Coronation March," Fahrbach.

One Hundred and Thirty-third Concert, September 22. Overture, "Magic Flute," Mozart; Romanza and scherzo from Fourth Symphony, Schumann; Waltz, "Königslieder," Strauss; Introduction, chorus, and march, Act III., "Lohengrin," Wagner; Overture, "Oberon," Weber; Theme and variations from Quartet, op. 18, Beethoven; Symphonic poem, "Les Préludes," Liszt; Overture, "Merry Wives of Windsor,"

Nicolai; "Amaryllis," Ghys; Waltz, "Village Swallows," Strauss; March, "Tannhäuser," Wagner.

[1873]

Opening Concert, May 14. Overture, "Masaniello," Auber; Selections from "Preciosa," Weber; Allegretto, Eighth Symphony, Beethoven; Waltz, "Artists' Life," Strauss; "Cavalry March," Schubert; "Rêverie" and "Dance of the Wood Nymphs," from "Im Walde" Symphony, Raff; Selections from Act I., "Lohengrin," Wagner; Overture, "William Tell," Rossini; "Amaryllis," Ghys; Waltz, "Wine, Woman and Song," Strauss; March, Michaelis.

Ninth Concert, May 22. Overture, "Egmont," Beethoven; Intermezzo, "Midsummer Night's Dream," Mendelssohn; Scherzo, op. 19, Goldmark; Selections from Act I., "Lohengrin," Wagner; Second Suite in canon form, op. 16 (new), Grimm; "Overture di Ballo" (new), Sullivan; "Cradle Song," Bürgel; Waltz, "Königslieder," Strauss; March, "Mazeppa," Liszt.

Extra Concert, May 29. "Marche et Cortège," from "Reine de Saba," Gounod; Overture, "Leonora," No. 2, Beethoven; "Dance of Nymphs and Reapers," from music to "Tempest" (new), Sullivan; Vorspiel, "Lohengrin," Wagner; "Ride of the Valkyries," Wagner; "Serenade" in D, op. 11, Brahms; Overture, "Hunyadi Lazlo," Erkel; "Amaryllis," Ghys; Waltz, "New Vienna," Strauss; "Marche Indienne," from "L'Africaine," Meyerbeer.

Extra Concert, June 5. Overture, "Melusine," Mendelssohn; "Air and Gavotte," Bach; "Bridal Procession," from "Lohengrin," Wagner; Overture, "Sakuntala," Goldmark; Allegretto moderato and andante con moto from "Unfinished" Symphony, Schubert; Allegretto from Eighth Symphony, Beethoven; Introduction and finale from "Tristan and Isolde," Wagner; "Overture

di Ballo," Sullivan; "Träumerei," Schumann; "Serenade," Haydn; Waltz, "Manuscript," Strauss; March, "Mazeppa," Liszt.

Extra Concert, June 12. Overture, "Leonora," No. 1, Beethoven; Polonaise, "Struensee," Meyerbeer; Nocturne, op. 23 (new), Bülow; "Rhapsodie Hongroise," No. 2, Liszt; Symphony op. 7 (new), Zellner; Overture, "Tannhäuser," Wagner; "Rêverie," Vieuxtemps; Waltz, "Village Swallows," Strauss; Polonaise, "Mignon," Ambroise Thomas.

Extra Concert, June 19. Overture, "Fidelio," Beethoven; "Deutsche Tänze," Schubert; "Bacchanale," from "Tannhäuser," Wagner; "Goethe Festival March," Liszt; Symphony No. 1, in B, Schumann; Overture, "Oberon," Weber; "Musette," from "Mireille," Gounod; Waltz, "Bürgersinn," Strauss; "Russian March Fantasia" (new), Strauss.

Benefit Concert, June 24. Grand march, op. 61 (new), Kiel; Overture, "Normannenfahrt," op. 26 (new), Dietrich; Scherzo, from Symphony "An das Vaterland," Raff; "Rhapsodie Hongroise," No. 2, Liszt; Overture, "Leonora," No. 3, Beethoven; "Hymne à Sainte Cécile," Gounod; "Tarantelle," flute and clarinet obligato, Saint-Saëns (Mr. Weiner and Mr. Kaiser); Selections from Act III., "Die Meistersinger," Wagner; Overture, "Hunyadi Lazlo," Erkel; "Evening Song," Schumann; Waltz, "Wiener Bonbons," Strauss; "Schiller March," Meyerbeer.

Extra Concert, June 26. Grand march, op. 16 (new), Kiel; Overture, "Normannenfahrt," op. 26 (new), Dietrich; "Invitation to the Dance," Weber; Selections from Act III., "Die Meistersinger," Wagner; Symphony No. 4, in B, op. 60, Beethoven; "Rhapsodie Hongroise," No. 2, Liszt; "Hymne à Sainte Cécile," Gounod; Waltz, "Carnival's Messenger"; Overture, "Masaniello," Auber.

Extra Concert, July 10. Overture, "Russan et Ludmilla" (new), Glinka; "Trois Danses Allemandes," op. 24, Bargiel; "Andante Cantabile," from Trio, op. 97, Beethoven; "Ride of the Valkyries," Wagner; Symphony, Svendsen; Overture, "Marriage of Figaro," Mozart; Ballet, "Huguenots," Meyerbeer; Waltz "Wine, Woman and Song," Strauss; "Hungarian Coronation March," Liszt.

Sixty-third Concert, July 17. "Cavalry March," Schubert; Overture, "Leonora," No. 2, Beethoven; "Kamarinskaja," Glinka; Selections from Act III., "Die Meistersinger," Wagner; Symphony, "Im Walde," No. 3, op. 153, Raff; "Rhapsodie Hongroise," No. 2, Liszt; Entr'acte, "Colombe," Gounod; Waltz, "Geschichten aus dem Wiener Wald," Strauss; Polonaise, "Struensee," Meyerbeer.

Seventy-seventh Concert, July 31. "Huldigung's March," "Bacchanale," from "Tannhäuser," selections from Act III., "Die Meistersinger," Wagner; Symphony No. 5, in C minor, op. 67, Beethoven; "Rhapsodie Hongroise," No. 2, Liszt; Paraphrase, "Ave Maria," Schubert; Waltz, "Autumn Roses," Strauss; Overture, "Der Freischütz," Weber.

Eighty-fourth Concert, August 7. Allegro moderato and andante, entr'actes to "Rosamunde," Schubert; "Cosatchague," Dargomijsky; Overture, "Consecration of the House," op. 124, Beethoven; Symphony in C, "Jupiter," Mozart; Selections from Act I., "Lohengrin," Wagner; Waltz, "On the beautiful blue Danube," Strauss; "Rakoczy March," Berlioz.

Ninety-first Concert, August 14. Introduction to the opera "The Seven Ravens" (new), Rheinberger; "Andante Cantabile," from Trio, op. 97, Beethoven; "Intermezzo Guerriero" (new), Bülow; Overture, "Manfred," Schumann; Symphony No. 3, op. 56, Mendelssohn; Selections from Act II., "Lohengrin," Wag-

ner; Waltz, "Sphären Klänge," Strauss; March, "Vom Fels zum Meer," Liszt.

Ninety-eighth Concert, August 21. "Marche des Impériaux," Bülow; Overture, "Leonora," No. 2, Beethoven; Scherzo, op. 19, Goldmark; Künstler "Festzug," Liszt; Symphony in C, Schubert; Introduction to the opera, "The Seven Ravens" (new), Rheinberger; "Amaryllis," Ghys; Waltz, "Wine, Woman and Song," Strauss; March, "Tannhäuser," Wagner.

One Hundred and Fifth Concert, August 28. Overture, "King Stephen," Beethoven; "Passacaglia," Bach; "Invitation to the Dance," Weber; "Kaiser March," Wagner; Symphony No. 2, op. 61, Schumann; "Rhapsodie Hongroise," No. 2, Liszt; Waltz, "Village Swallows," Strauss; Overture, "Fra Diavolo," Auber.

One Hundred and Eleventh Concert, September 3. Overture, "Dame Kobold," Raff; Waltz, "Lucca," Valentine; "Nordish Suite," op. 22 (new), Hamerik; Overture, "Tannhäuser," Wagner; "Scene by the Brook," from "Pastoral Symphony," Beethoven; "Rhapsodie Hongroise," No. 2, Liszt; Overture, "Stradella," Flotow; "Amaryllis," Ghys; Waltz, "From the Mountains," Strauss; March, "Vivandières," Pease.

One Hundred and Twelfth Concert, September 4. Overture, "Corsair," Berlioz; Waltz, "From the Mountains," Strauss; "Nordish Suite," Hamerik; Symphony No. 6, "Pastoral," Beethoven; "Bacchanale," from "Tannhäuser," Wagner; "Evening Song," Schumann; "Serenade." Haydn; Waltz, "Wiener Bonbons," Strauss; March, "Mazeppa," Liszt.

One Hundred and Nineteenth Concert, September 11. "Hungarian March," Schubert; "Trois Danses Allemandes," op. 24, Bargiel; Larghetto for clarinet and string orchestra, Mozart; Overture, "Leonora," No. 3, Beethoven; "Serenade in Four Canons," op. 42 (new), Jadassohn; "Gretchen," from "Faust Symphony,"

Liszt; "Ride of the Valkyries," Wagner; Overture, "Dame Kobold," Raff; "Pizzicato Polka," Strauss; Waltz, "Vienna Temper" (new), Strauss. March, "En Avant," Gungl.

One Hundred and Twenty-sixth Concert, September 18. Overture, "Lodoiska," Cherubini; Andante Cantabile," Beethoven-Liszt; Selections from "Damnation of Faust," Berlioz; Symphonic introduction to "Sigurd Slembe," Svendsen; Symphony No. 3, in E flat, op. 97, Schumann; Selections from Act I., "Lohengrin," Wagner; Waltz, "Village Swallows," Strauss; March, "Vom Fels zum Meer," Liszt.

One Hundred and Thirty-first Concert [Wagner Night], September 23. Selections from Act III., "Die Meistersinger"; "Prize Song," adapted by Wilhelmj (Mr. Bernhard Listemann); Introduction and finale, "Tristan and Isolde"; Symphony No. 8, op. 93, Beethoven; Vorspiel, "Lohengrin"; "Bacchanale," from "Tannhäuser"; "Kaiser March."

[1874]

Opening Concert, May 13. Overture, "Jubilee," Weber; Waltz, "Publicisten," Strauss; Finale, "Prometheus," Beethoven; Selections from Act III., "Lohengrin," Wagner; Overture, "Fierrabras," Schubert; "Meditation," Gounod; Allegretto, Symphony in E flat, Mozart; "Rhapsodie Hongroise," No. 2, Liszt; Selections from "The Huguenots," Meyerbeer; Waltz, "Carnevalsbilder" (new), Strauss; Nocturne from "Midsummer Night's Dream," Mendelssohn; Overture, "Masaniello," Auber.

Second Concert, May 14. Overture, "Nurmahal," Spontini; "Trois Danses Allemandes," Bargiel; Quintet from "Die Meistersinger," Wagner; "Hungarian Suite" (new), Hofmann; Symphony No. 2, in D, op. 36, Beethoven; Overture, "Abu Hassan," Weber; "Medita-

tion," Gounod; Waltz, "Carnevalsbilder," Strauss; Prelude and "Marche Indienne," from "L'Africaine," Meyerbeer.

Ninth Concert, May 21. March, "Heroic," op. 34 (new), Saint-Saëns; Overture, "The Water-Carrier," Cherubini; Scherzo, "A Vision" (new), Stiehl; Selections from "Euryanthe," Weber; Overture, "An Adventure of Handel's" (new), Reinecke; "Andante Cantabile," Beethoven, Liszt; "Dramatic Fantasia," op. 166 (new), Hiller; Overture, "Tannhäuser," Wagner; Waltz, "Wine, Woman and Song," Strauss; Nocturne and march from "Midsummer Night's Dream," Mendelssohn.

Sixteenth Concert, May 28. "Coronation March," Lux; Overture, "King Stephen," Beethoven; Aria, "Pietà Signore," Stradella (trombone obligato, Mr. C. Cappa); "Rhapsodie Hongroise," No. 2, Liszt; Symphony No. 4, in D minor, Schumann; Introduction, chorus, and march, Act III., "Lohengrin," Wagner; "Meditation," Gounod; Waltz, "Bei uns z'Haus" (new), Strauss; Overture, "William Tell," Rossini.

Twenty-third Concert, June 4. "Huldigung's March," Liszt; Overture, "Fidelio," Beethoven; "Adagio Religioso," Mendelssohn; Selections from "The Flying Dutchman," Wagner; Symphony in D (B. & H. Ed., No. 2), Haydn; Overture, "William Tell," Rossini; Paraphrase, "Prayer," from "Der Freischütz," Lux; Waltz, "New Vienna," Strauss; "Saltarello," Gounod.

Thirtieth Concert, June 11. March tempo, "Prometheus," Beethoven; Overture, "Alphonso and Estrella," Schubert; Pastorale from "Christmas Oratorio," Bach; Selections from Act III., "Die Meistersinger," Wagner; Symphony No. 3, op. 56, "Scotch," Mendelssohn; Overture, "Nurmahal," Spontini; "Serenade," for flute and horn, Titl (Mr. Weiner and Mr. Schmitz); Waltz, "Rudolfs Klänge," Strauss; "Rakoczy March," Berlioz.

Thirty-seventh Concert, June 18. Overture, op. 115, Beethoven; Prelude and fugue, Bach; "Bacchanale" and "Huldigung's March," Wagner; Symphony No. 3, in F major, "Im Walde," Raff; "Fantaisie Caprice," Vieuxtemps; Waltz, "Rudolfs Klänge," Strauss; Overture, "Mireille," Gounod.

Forty-fourth Concert [Benefit Concert], June 25. "Inauguration March," Meyerbeer; Overture, "Leonora," No. 3, Beethoven; "Fantaisie Caprice," Vieuxtemps; Vorspiel, "Lohengrin" and "Ride of the Valkyries," Wagner; "Tone Pictures" to "The Song of the Bell," Stoer (poem read by Miss Kate Field); Overture, "William Tell," Rossini; "Meditation," Gounod; Polonaise, "Mignon," Ambroise Thomas.

Fifty-eighth Concert, July 9. Polonaise, from Act II., "Life for the Czar," Glinka; Overture, "Hermann and Dorothea," Schumann; "Deutsche Tänze," Schubert; Selections from Act III., "Die Meistersinger," Wagner; Symphony No. 5, in C minor, Beethoven; Humoreske, "Gaudeamus Igitur," Liszt; "Rêverie," Vieuxtemps; Waltz, "Wiener Blut," Strauss; Overture, "Fra Diavolo," Auber.

Seventy-second Concert, July 23. "Inauguration March," Singer; Overture, "Consecration of the House," Beethoven; "Hebrew Melody" (new), Franz; Symphonic introduction, "Sigurd Slembe," Svendsen; Symphony No. 5, "Lenore," Raff; Waltz, "Flugschriften," Strauss; Ballet, "Reine de Saba," Gounod; March, "Tannhäuser," Wagner.

Seventy-eighth Concert, July 29. Overture, "Prometheus," Beethoven; Waltz, "Carnival's Messenger," Strauss; Suite, "Scènes Pittoresques" (new), Massenet; Overture, "William Tell," Rossini; "Fantaisie Caprice," Vieuxtemps; Andantino and tempo di marcia from symphony "Consecration of Tones," Spohr; Ballet, "Rienzi," Wagner; Waltz, "Wo die Citronen

blühn" (new), Strauss; "Amaryllis," Ghys; Galop, "Champagne," Lumbye.

Seventy-ninth Concert, July 30. "Festival March" (first time), David; Overture, "Saint John the Baptist" (new), Macfarren; "Andante," Schubert; "Capriccio," op. 4, Grädener; Symphony No. 4, in B, op. 60, Beethoven; Waltz, "Wo die Citronen blühn," Strauss; "Fantaisie Caprice," Vieuxtemps; "Huldigung's March," Wagner.

Eighty-sixth Concert, August 6. March in B minor, Schubert-Liszt; Vorspiel, "Roswith und Dornröschen" (new), Linden; Twelve minuets (first time), Beethoven; Introduction and finale to "Tristan and Isolde," Wagner; Symphony No. 1, in C minor, op. 5, Gade; Overture, "Abu Hassan," Weber; Waltz, "Wine, Woman and Song," Strauss; "Rêverie," Vieuxtemps; Polonaise, "Mignon," Ambroise Thomas.

Ninety-third Concert, August 13. Overture, "The Ruler of the Spirits," Weber; "In Memoriam" (new), Reinecke; Scherzo, "Queen Mab," Berlioz; Symphonic poem, "Orpheus," Liszt; Symphony in C, Schubert; Ballet, "Rienzi," Wagner; Waltz, "From the Mountains," Strauss; March, "En Avant," Gungl.

One Hundredth Concert [Wagner Programme], August 20. Vorspiel, selections, Act I., "Bridal Procession," Act II., introduction, chorus, and march, Act III., "Lohengrin," "Ride of the Valkyries," and "Wotan's Abschied," from "Die Walküre"; Introduction, quintet, and finale, Act III., "Die Meistersinger"; Overture, romanza, and march, "Tannhäuser."

One Hundred and First Concert, August 21. Overture, "The Ruler of the Spirits," Weber; Waltz, "Sphären Klänge," Strauss; "Melusina," five symphonic pieces, op. 10, Zellner; Overture, "L'Africaine," Meyerbeer; Scherzo, Svendsen; Romanza, op. 40, Beethoven; "Rhapsodie Hongroise," No. 2, Liszt; Overture, "Mar-

riage of Figaro," Mozart; Waltz, "Artists' Life," Strauss; Romance and march, "Tannhäuser," Wagner.

One Hundred and Fourteenth Concert [*Mendelssohn Night*], *September 3.* Symphony No. 1, in C minor, op. 11; Quartet for horns (Messrs. Schmitz, Pieper, Küstenmacher, and Kohser); Octet for strings, op. 20; Symphony No. 3, "Scotch," op. 56; Music to "Midsummer Night's Dream."

One Hundred and Twenty-first Concert [*Benefit Concert*], *September 10.* March and chorus, "Ruins of Athens," Beethoven; Symphony No. 6, "Pastoral," Beethoven; Selections from "Tannhäuser," Wagner; Waltz, "Fantasiebilder," Strauss; Finale, Act III., "Ernani," Verdi; "Hallelujah Chorus," Handel (orchestra and military band).

One Hundred and Twenty-eighth Concert, September 17. "Ouverture Triomphale," Rubinstein; Adagio, "Prometheus," Beethoven; "Scherzo" (new), Dräseke; Introduction and finale to "Tristan and Isolde," Wagner; Symphony, op. 140 (new) (adapted for orchestra by Joachim), Schubert; Ballet music, "Le Prophète," Meyerbeer; Waltz, "Sphären Klänge," Strauss; "Marche Hongroise," Berlioz.

One Hundred and Thirtieth Concert [*Gounod and Strauss Night*], *September 19.* "Marche et Cortège," from "Reine de Saba," Overture, "Le Médecin malgré lui"; Waltz, "Rendezvous," "Méditation," ballet, "Faust," and Symphony No. 2, in E flat, Gounod; March, "Egyptian," waltz, "Wo die Citronen blühn," polka mazurka, "Lob der Frauen," polka schnell, "Jocus," and quadrille, "Artists," Strauss.

One Hundred and Thirty-second Concert [*Scandinavian Night*], *September 21.* Fairy overture, "Aladdin," Hornemann; "Wedding March," Soedermann; "Nordish Suite," Hamerik; Overture, "Ossian," and andantino and scherzo from Symphony No. 1, Gade; Sym-

phonic introduction to "Sigurd Slembe," and scherzo from Symphony No. 1, Svendsen; March, "Honneur," fantasia, "Visions in a Dream," waltz, "Amélie," and galop, "Champagne," Lumbye.

One Hundred and Thirty-third Concert [Wagner Night, by request], September 22. "Kaiser March"; Introduction and finale to "Tristan and Isolde"; "The Ride of the Valkyries"; "Eine Faust Ouvertüre"; Introduction, quintet, and finale, "Die Meistersinger"; Vorspiel, introduction, chorus, and march, Act III., "Lohengrin."

[1875]

Fourth Concert, May 20. "Coronation March," Svendsen; "Hungarian Dances," Brahms; "Romanza," in G, op. 40, Beethoven; Overture, "Tannhäuser," Wagner; Symphony No. 9, in C, Schubert; Waltz, Strauss; Ballet, "Romeo and Juliet," Gounod; Overture, "Triomphale," Rubinstein.

Eleventh Concert, May 27. Präludium (first time), Bach; "Impromptu," in C minor (new), Schubert; "Bilder aus Östen" (new), Schumann; "Rhapsodie Hongroise," No. 1 (new), Liszt; Symphony No. 6, "Pastoral," Beethoven; Selections, Act III., "Lohengrin," Wagner; Waltz, "Du und Du," Strauss; "Festival Overture," Lassen.

Thirty-ninth Concert, June 24. Overture, "Ruins of Athens," Beethoven; "Sinfonietta," op. 188 (new), Raff; "Fest Präludium" (new), Riemenschneider; Theme and variations, op. 18, Brahms; "Eine Faust Ouvertüre," Wagner; "Rhapsodie Hongroise," No. 6 (new), Liszt; "Ave Maria," Schubert; "Marche Indienne," Meyerbeer.

Forty-sixth Concert, July 1. Overture, "Iphigenia in Aulis," Gluck; "Chaconne," Bach; "Trois Danses Allemandes," Bargiel; Introduction and finale to "Tristan and Isolde," Wagner; "Symphonie Dramatique,"

op. 95, Rubinstein; "Rhapsodie Hongroise," No. 3, in D, Liszt; "Evening Song," Schumann; "Serenade," Haydn; Scherzo, op. 16, Mendelssohn; "Turkish March," from "The Ruins of Athens," Beethoven.

Fifty-third Concert, July 8. Prelude, chorale, and fugue, Bach; Allegretto from Symphony in E flat, Mozart; Romanza for horn, quartette and orchestra (Messrs. Schmitz, Pieper, Küstenmacher, and Eller), Buck; Overture, "Sakuntala," Goldmark; Symphony No. 2, in D, op. 36, Beethoven; Selections from "The Flying Dutchman," Wagner; Polonaise from "Struensee," Meyerbeer; "Nocturne" and "Wedding March," Mendelssohn.

Sixty-seventh Concert, July 22. Overture, "Alceste," Gluck (new); "Passacaglia," Bach; "Hungarian Dances," Hofmann; Selections from Act III., "Die Meistersinger," Wagner; Symphony No. 4, in F, "Consecration of Tones," Spohr; "Rhapsodie Hongroise," No. 1, Liszt; "Romanza," op. 40, in G, Beethoven; "Turkish March," Mozart.

Seventy-ninth Concert [Beethoven Night], August 3. Selections from "Prometheus"; "Septet," op. 20; Overture, "Coriolanus"; Symphony No. 5, in C minor, op. 67; Overture, "Leonora," No. 3, op. 72; "Romanza," in G, op. 40; "Turkish March," from "Ruins of Athens."

Eighty-first Concert, August 5. Introduction and fugue, in C minor, Mozart; Ballet music, "Orpheus," Gluck; Symphony in G, "Military," Haydn; Overture, "Medea," Bargiel; "Romanza," for violin (new), Max Bruch (Mr. S. E. Jacobsohn); "Mephisto Waltz," Liszt; "Schauspiel Ouvertüre," Hofmann; "Serenade" (new), Schubert-Thomas; March, "Tannhäuser," Wagner.

Ninety-third Concert [Mozart Night], August 17. Introduction and fugue in C minor; "Masonic Funeral

Music"; "Concertone" for two solo violins, with oboe and violoncello obligato and orchestra (Jacobsohn, Arnold, Eller, and Heman); Overture, "Magic Flute"; Symphony in C, "Jupiter"; Overture, "Marriage of Figaro"; Concerto for flute and harp (Mr. Weiner and Mr. Lockwood); "Rondeau de Chasse."

One Hundred and Seventh Concert [*Scandinavian Night*], *August 31.* "Coronation March," Svendsen; "Nordish Suite," Hamerik; Overture, "Im Hochland," Gade; Concerto for piano, op. 16, Grieg (Mr. S Liebling); Symphonic introduction to "Sigurd Slembe," Svendsen; Fairy overture, "Aladdin," Hornemann; "Wedding March," Soedermann; Fantasia, "Visions in a Dream," Lumbye; Galop, "Champagne," Lumbye.

One Hundred and Eleventh Concert [*Mendelssohn Night*], *September 4.* Overture, "Athalia"; Symphony No. 3, in A minor, "Scotch"; Concert overture, "Melusine"; Concerto for piano, in G minor (Mr. S. B. Mills); Music to "Midsummer Night's Dream."

One Hundred and Fourteenth Concert [*English Night*], *September 7.* Overture, "Wood Nymph," op. 40, Bennett; Symphonic poem, "Macbeth," Pierson; Overture, "Saint John the Baptist," Macfarren; Symphony in G minor, op. 43, (new) Bennett; Overture, "Lurline," Wallace; Harp solo, Welsh melody, "The Ash Grove," J. Thomas (Mr. Adolphus Lockwood); Prelude and "Dance of Reapers and Wood Nymphs," from "The Tempest," Sullivan; "Overture di Ballo," Sullivan.

One Hundred and Sixteenth Concert [*Berlioz, Liszt, and Wagner*], *September 9.* Overture, "Le Carnaval Romain"; Symphony, "Harold in Italy," op. 16, Berlioz; Symphonic poem, "Les Préludes," "Die Loreley" (Mr. H. A. Bischoff), "Mephisto Waltz," Liszt; Introduction and finale to "Tristan and Isolde," "Siegmund's Love Song" (Mr. H. A. Bischoff), "Kaiser March," Wagner.

One Hundred and Eighteenth Concert [*Schumann Night*], *September 11.* Symphony No. 2, in C; Concerto for piano, in A minor (Mr. S. B. Mills); "Träumerei"; Selections from "Manfred"; Overture, "Genoveva."

One Hundred and Twenty-third Concert [*Benefit Concert*], *September 16.* Suite No. 3, in D, Bach; Symphony in G (B. and H. Ed., No. 13), Haydn; Overture, "Magic Flute," Mozart; "Masonic Funeral March," Mozart; Concerto for flute and harp, Mozart (Mr. Weiner and Mr. Lockwood); Sonata in F minor, "Appassionata," Beethoven (Mr. S. Liebling); Symphony No. 5, in C minor, Beethoven.

GILMORE'S GARDEN

[1878]

First Concert, May 25, 1878. "Wedding March," Mendelssohn; Overture, "Rienzi," Wagner; Waltz, "Autumn Roses," Jos. Strauss; Ballet music, "Queen of Sheba," Goldmark; Overture, "William Tell," Rossini; "Air," Bach (string orchestra); "Capriccio," op. 4, Grädner; Fantasia for cornet, Arban (Mr. R. Shuebruk); Symphonic poem, "Danse Macabre," Saint-Saëns; "Funeral March of a Marionette," Gounod; "Polka di Concerto," St. Jacone (Mr. Shuebruk); Waltz, "On the beautiful blue Danube," Strauss; "Scènes Pittoresques," Massenet.

Sixth Concert [*Symphony Programme*], *May 30.* Overture, "Magic Flute," Mozart; Symphony No. 3, in A minor, "Scotch," Mendelssohn; Overture, "Triumphal," Rubinstein; "Largo," Handel (cornet obligato, Mr. Shuebruk); "Invitation to the Dance," Weber; Selections from "The Flying Dutchman," Wagner; "Schiller March," Meyerbeer; Fantasia for cornet, Arban (Mr. Shuebruk); Waltz, "Wiener Bonbons," Strauss; Galop, "Champagne," Lumbye.

Ninth Concert, June 2. March and Procession, "Queen of Sheba," Gounod; "Chorale and fugue," Bach;

"Invitation to the Dance," Weber; Theme and variations for the cornet, Arban (Mr. Shuebruk); "Hungarian Rhapsody," No. 2, Liszt; Overture, "Triumphal," Rubinstein; "Largo," Handel; Scherzo, "Reformation Symphony," Mendelssohn; Introduction, "Nuptial Chorus" and march movement from "Lohengrin," Wagner; Symphonic poem, "Phaeton," Saint-Saëns; Waltz, "Wiener Fresken," Strauss; Overture, "Martha," Flotow.

Thirteenth Concert [*Symphony Programme*], *June 6.* Overture, "Alphonse and Estrella," Schubert; Symphony No. 6, "Pastoral," Beethoven; "Hungarian Rhapsody," No. 14, Liszt; "Valse Caprice," Rubinstein (adapted by Müller-Berghaus); Symphonic poem, "Phaeton," Saint-Saëns; "Rakoczy March," Berlioz; Polka mazurka, "Arm in Arm" and polka Française "Gnomen," Jos. Strauss; Variations on a theme by Weber, cornet solo (Mr. Shuebruk); Waltz, "Telegram," Strauss; "Saltarello," Gounod.

Seventeenth Concert [*Request Programme*], *June 10.* Overture, "Alphonse and Estrella," Schubert; "Chorale and Fugue," Bach; "Hungarian Dances," Brahms; Selections from "The Flying Dutchman" and "Ride of the Valkyries," Wagner; "Rakoczy March," Berlioz; Symphonic poem, "Danse Macabre," Saint-Saëns; "Romanza," in G, op. 40, Beethoven; "Valse Caprice," Rubinstein; "Hungarian Rhapsody," No. 2, Liszt; Waltz, "Artists' Life," Strauss; Solo for trombone, "The Tear," Stigelli (Mr. F. Letsch); "Funeral March of a Marionette," Gounod; "Scènes Pittoresques," Massenet.

Twentieth Concert [*Summer Night's Festival*], *June 13.* "Torchlight March," No. 1, in B, Meyerbeer; Overture, "Carnaval Romain," Berlioz; "Prayer," from "Joseph in Egypt," Mehul (German Liederkranz); "Hungarian Rhapsody," No. 2, Liszt; Vorspiel, "Die Meistersinger," Wagner; Theme and variations,

"Ländliche Hochzeit," Goldmark; "Salamis," Gernsheim (German Liederkranz) and orchestra; "Valse Caprice," Rubinstein; Vorspiel, "Loreley," Bruch; "Hungarian Dances," Brahms; "Macte Imperator," Lachner (German Liederkranz and orchestra).

Twenty-fourth Concert [*Request Programme*], *June 17.* Suite in D, No. 3, Bach; "Largo," Handel (Violin obligato, Mr. Theodore Thomas); "Minuet," Boccherini; overture, "Sakuntala," Goldmark; "Hungarian Rhapsody," No. 2, Liszt; Overture, "Coriolanus," Beethoven; Andante, Symphony, No. 5, Beethoven; "Nuptiale," Korbay; "Ave Maria," Gounod; "Polonaise," No. 2, Liszt; (new) Overture, "William Tell," Rossini; "Concert Polka," St. Jacone (Mr. Shuebruk); Waltz, "Bürgersinn," Strauss; "Rakoczy March," Berlioz.

Thirty-fourth Concert [*Mendelssohn Programme*], *June 25.* Overture, "Calm Sea and Prosperous Voyage"; Quartet for French horns (Gewalt, Pieper, Schmitz, and Lotze); Symphony No. 4, in A, "Italian"; Overture, "Melusine"; Concert aria, "Infelice" (Miss Fanny Kellogg); Andante for violoncello and piano (Mr. Bergner and Mr. Dulcken); Overture, Nocturne, and "Wedding March," from "Midsummer Night's Dream"; Waltz, "Life let us cherish," Strauss; Song, "Clochette," Molloy (Miss Kellogg); Overture, "Zampa," Hérold.

Thirty-sixth Concert, June 27. Overture, "Ali Baba," Cherubini; "Momento Capriccioso," op. 12, Weber; Symphony No. 1, in B, op. 38, Schumann; "Bacchanale," from "Tannhäuser," Wagner; "Andante Cantabile," op. 97, Beethoven; Waltz, "Carnival's Messenger," Strauss; Fantasia for cornet, Hartmann (Mr. Shuebruk); "Hungarian Rhapsody," No. 6, Liszt; Overture, "Merry Wives of Windsor," Nicolai; "Nouvelle Méditation," Gounod; Waltz, "Thousand and one Nights," Strauss; "Coronation March," from "Le Prophète," Meyerbeer.

Forty-first Concert [Wagner Programme], July 2. "Centennial Inauguration March"; Overture, "The Flying Dutchman"; Vorspiel, "Lohengrin"; "Bacchanale," from "Tannhäuser"; "Eine Faust Ouvertüre"; Vorspiel, "Die Meistersinger"; "Ride of the Valkyries"; "Waldweben" (new); "Siegfried's Death"; Waltz, "Carnival's Messenger," Strauss; "Pizzicato Polka," Strauss; "Hungarian Rhapsody," No. 2, Liszt.

Forty-eighth Concert [Beethoven Programme], July 9. Allegretto, "Gratulations Minuet"; "Deutsche Tänze"; "Equale," for four trombones (Cappa, Saul, Letsch, and Listemann); Symphony No. 5, in C minor; "Turkish Maid," from "Ruins of Athens"; Song, "Adelaide" (Mr. Ch. Fritsch); Theme and variations from "Septet"; Overture, "Leonora," No. 3; "Fantaisie Caprice," Vieuxtemps; Recitative and romanza, "Quando la sera al placido," from "Luisa Miller," Verdi (Mr. Fritsch); Waltz, "Publicisten" and "Coronation March," Strauss.

Fiftieth Concert, July 11. Selected movements, "Hornpipe," "Larghetto," and "Allegro molto," Handel; Overture, "Preciosa," Weber; "Evening Song" (first time), Schumann; Symphonic poem, "Le Rouet d'Omphale," Saint-Saëns; "Coronation March," Svendsen; Symphony, "Lenore," Raff; Waltz, "Thousand and one Nights," Strauss; Fantasia for cornet, Arban (Mr. Shuebruk); March, "Mazeppa," Liszt.

Fifty-seventh Concert, July 18. Overture, "Anacreon," Cherubini; "Air," Bach; Symphony No. 2, in D, op. 33, Beethoven; Selections, Act I., "Lohengrin," Wagner; "Albumblatt," Wagner; Waltz, "Sphären Klänge," Strauss; Overture, "Oberon," Weber; "Funeral March of a Marionette," Gounod; "Ave Maria," Schubert; Waltz, "Cagliostro," Strauss; Overture, "King of Yvetot," Adam.

Seventy-eighth Concert, August 8. Overture, "Trumpet," Mendelssohn; "Bilder aus Östen," Schumann; Con-

certo for violin (first movement), Beethoven (Mr. Edward R. Mollenhauer); "Huldigung's March," Liszt; Overture, "Carnaval Romain," Berlioz; "Witches' Dance," Paganini (Mr. Mollenhauer); "Wotan's Farewell" and "Magic Fire Scene," from "Die Walküre," Wagner; Ballet music, "Romeo and Juliet," Gounod; Waltz, "Wine, Woman and Song," Strauss; March, "Amazons," Michaelis.

Eighty-fifth Concert, August 15. Symphony No. 1, op. 21, Beethoven; Concerto for violin, op. 64, Mendelssohn (Mr. Edward E. Mollenhauer); "Siegfried's Death," from "Die Götterdämmerung," Wagner; "Hungarian Rhapsody," No. 14, Liszt; Theme and variations from "Moses in Egypt," Paganini (performed on one string, Mr. Mollenhauer); "Rakoczy March," Berlioz; Waltz, "Hesperusbahnen," Strauss; "Serenade," Schubert; Ballet music, "Rienzi," Wagner.

Ninety-ninth Concert [Request Programme], August 29. Overture, "Anacreon," Cherubini; Symphony No. 6, "Pastoral," Beethoven; Overture, "Jessonda," Spohr; "Air," Bach; "Hungarian Dances," Brahms; Introduction and "Dance of Apprentices," from "Die Meistersinger," Wagner; "Mendelssohniana," Dupont; Waltz, "Mein Lebenslauf ist Lieb und Lust," Strauss; Overture, "Masaniello," Auber.

One Hundred and Tenth Concert [Request Programme], September 9. Overture, "La Gazza Ladra," Rossini; March movement, "Lenore" Symphony, Raff; "Ave Maria," Gounod; Selections, Act I., "Lohengrin," Wagner; Overture, "Der Freischütz," Weber; "Andante," Fifth Symphony, Beethoven; "Minuet," Boccherini; "Invitation to the Dance," Weber; "Hungarian Rhapsody," No. 2, Liszt; Overture, "Poet and Peasant," Suppé; Quartet, "Rigoletto," Verdi; March, "Amazons," Michaelis.

One Hundred and Twelfth Concert [Benefit Concert], September 11. "Kaiser March," Wagner; Vorspiel,

"Queen of Sheba," (new) Goldmark; "Valse Caprice," Rubinstein; Song, "Noël," Adam (Sig. Tagliapietra); Selections from "Rheingold" (new), Wagner; Overture, "Fidelio," Beethoven; "Largo," Handel; Cavatina, "Casta Diva," from "Norma," Bellini (Miss Emma Abbott); Symphonic poem, "Les Préludes," Liszt; Overture, "William Tell," Rossini; Aria, "Salgo già," from "Nabucco," Verdi (Miss Abbott); Waltz, "Wiener Fresken," Strauss; "Rakoczy March," Berlioz.

One Hundred and Thirteenth Concert, September 12. "Hornpipe, Larghetto, and Allegro molto," Handel; "Chorale and Fugue," Bach; "Deutsche Tänze," Schubert; Overture, "Coriolanus," Beethoven; Symphony No. 5, "Lenore," Raff; Song, "When the Heart is Young," Dudley Buck (Miss Sallie Reber); Overture, "Tannhäuser," Wagner; Waltz, "Mein Lebenslauf ist Lieb und Lust," Strauss; March "Mazeppa," Liszt.

One Hundred and Seventeenth Concert [Request Programme], September 16. March, "Durch," Feininger; Overture, "Hiawatha," J. C. D. Parker; Ballet music and "Wedding Procession," "Feramors," Rubinstein; "Mendelssohniana," Dupont; Overture, "Oberon," Weber; "Air," Bach; "Allegretto," Eighth Symphony, Beethoven; Cavatina from "Lucia," Donizetti (Miss Sallie Reber); Symphonic poem, "Danse Macabre," Saint-Saëns; "Funeral March of a Marionette," Gounod; Waltz, "Cagliostro," Strauss; Overture, "Masaniello," Auber.

One Hundred and Twentieth Concert, September 19. "Suite," op. 49, Saint-Saëns; Variations on a theme by Haydn, Brahms; Symphonic introduction to "Sigurd Slembe," Svendsen; "Cavalry March," Schubert; "Romanza," in G, op. 40, Beethoven; "Capriccio," op. 4, Grädner; "Wotan's Farewell" and "Magic Fire Scene," Wagner; "Humoreske," Dulcken; "Rêverie,"

Vieuxtemps; Waltz, "Artists' Life," Strauss; Overture, "Fra Diavolo," Auber.

One Hundred and Twenty-second Concert, September 21. "Coronation March," from "Le Prophète," Meyerbeer; Overture, "Jubilee," Weber; Waltz, "Illustrationen," Strauss; "Mendelssohniana," Dupont; Overture, "Tannhäuser," Wagner; "Allegretto," Eighth Symphony, Beethoven; "The Tear," Stigelli (Mr. F. Letsch); "Hungarian Rhapsody," No. 2, Liszt; Overture, "Poet and Peasant," Suppé; "Polka di Concerto," St. Jacone (Mr. Shuebruk); Waltz, "On the beautiful blue Danube," Strauss; March, "Amazons," Michaelis. (Promenade music by the Governor's Island Band during the intermissions.)

["Grand special military display. Presentation of prizes to the winning teams of the fall Creedmoor meeting. Addresses by Governor George B. McClellan, Major-General Hancock, U. S. A., Major-General Scofield, U. S. A., and others. Theodore Thomas Orchestra and the famous Governor's Island Band. Mr. R. Shuebruk, cornet virtuoso; Mr. F. Letsch, solo trombone."—EDR.]

One Hundred and Twenty-third Concert, September 22. "Cavalry March," Schubert; "Suite," op. 49, Saint-Saëns; Capriccio, op. 4, Grädner; "Wotan's Farewell" and "Magic Fire Scene," Wagner; Symphonic introduction to "Sigurd Slembe," Svendsen; "Romanza," in G, op. 40, Beethoven; March movement, "Lenore" Symphony, Raff; "Stella Confidente," with violoncello obligato, Rabaudi (Sig. Tagliapietra); "Humoreske," Dulcken; "Rêverie," Vieuxtemps; "Funeral March of a Marionette," Gounod; Overture, "Masaniello," Auber.

One Hundred and Twenty-fourth Concert, September 23. March, "Our Home Guard," Dodworth (Dodworth's band); Overture, "Rienzi," Wagner (Thomas orchestra); "Maud Waltz," Levy (cornet obligato by Mr. William C. Bowen, Grafulla's band); "Les Rameaux," Faure (Sig. Tagliapietra); Selections from "Rip Van Winkle," Bristow (Dodworth's band); March movement, "Lenore" Symphony, Raff (Thomas

orchestra); Selections from "L'Africaine," Meyerbeer (Grafulla's band); Waltz, "Per Sempre," Giorza (Mlle. Ilma de Murska); "Fantaisie Caprice," Vieuxtemps (Thomas orchestra); Solo for cornet, "Alexis," Hartmann (Mr. Levy); Serenade, "Sleep, gentle Lady," Bishop (Dodworth's band); Waltz, "Publicisten," Strauss; (Thomas orchestra); Bouquet of popular airs, Grafulla (Grafulla's band).

["Grand benefit in aid of the yellow-fever sufferers, under the auspices of the Firemen's Ball Committee of the old Volunteer Fire Department. Theodore Thomas and his magnificent orchestra. Grafulla's Seventh Regiment Band. Dodworth's celebrated Military Band. Soloists: Mlle. Ilma de Murska, the famous Hungarian nightingale and supreme queen of song, her first appearance here in over two years; Sig. G. Tagliapietra, the accomplished baritone; the great Levy, the most wonderful cornet soloist in the world."—EDR.]

One Hundred and Thirty-first Concert [*Last Concert of the Season*], *September 28.* "Rakoczy March," Berlioz; Overture, "Der Freischütz," Weber; "Air," Bach; March movement, "Lenore" Symphony, Raff; "Hungarian Rhapsody," No. 2, Liszt; Overture, "Tannhäuser," Wagner; "Allegretto," Eighth Symphony, Beethoven; "Non è ver," Mattei (Sig. Tagliapietra); "Polacca," from "Mignon," Ambroise Thomas (Miss Sallie Reber); "Mendelssohniana," Dupont; Waltz, "Bürgersinn," Strauss; Overture, "Masaniello," Auber.

MADISON SQUARE GARDEN, FAREWELL CONCERT

[1891]

[The programmes of the Lenox Lyceum Summer-night and Madison Square Garden Concerts were of a popular character, and were mainly composed of numbers which already had been used in the garden concerts preceding them. The programme of the Madison Square Garden Concert of August 16, 1891, Mr. Thomas's farewell concert in New York, was as follows. —EDR.]

August 16, 1891. Prelude and fugue, Bach; Ballet air, "Paris and Helen," Gluck; "Andante and finale,"

Fifth Symphony, Beethoven; Song, "Les Rameaux," Faure (Mr. Leo Stormont); "Hungarian Rhapsody," No. 12, Liszt; "Marche Funèbre," Chopin-Thomas; "Polacca," from "I Puritani" (Miss Louise Natali); "March movement," from "Lenore" Symphony, Raff; "Largo," Handel (violin obligato, Mr. Bendix); "Spring Song," Mendelssohn; Duet from "Il Trovatore," Verdi (Miss Natali and Mr. Stormont); Overture, "Tannhäuser," Wagner.

VII

THE BOSTON SYMPHONY CONCERTS

[1870–1875]

[The programmes of the Boston Symphony Concerts comprise those which may properly be measured by the symphonic standard as distinguished from the purely popular. They were performed during the period as entitled above, and the concerts were part of the scheme which Mr. Thomas had inaugurated in New York. They were not given in regular seasons, as will be seen by their dates, but the purpose underlying them was the same. The most important of the programmes follow.—EDR.]

First Concert, April 5, 1870. Overture, "Leonora," No. 3, Beethoven; "Concertstück," op. 79, Weber (Miss Anna Mehlig); Symphonic poem, "Tasso," Liszt; Overture, "William Tell," Rossini; "Träumerei," Schumann; "Invitation to the Dance," Weber; "Impromptu," C sharp minor, Chopin, and "La Campanella," Liszt (Miss Mehlig); Marche Triomphale, "Schiller," Meyerbeer.

Second Concert, April 6. Vorspiel, "Die Meistersinger," Wagner; Adagio from the "Prometheus" music, op. 43, Beethoven; Concerto in A minor, op. 54, Schumann (Miss Anna Mehlig); "Romeo and Juliet," dramatic symphony (second part), Berlioz; Symphony No. 5, in C minor, op. 67, Beethoven.

Third Concert, April 7. Ein musikalisches Charakterbild, "Faust," op. 68, Rubinstein; Concerto No. 1, in E minor, op. 11, Chopin (Miss Anna Mehlig); Overture, "Le Carnaval Romain," Berlioz; Overture, "Struensee," Meyerbeer; Theme and variations, "Kaiser Franz'l," Haydn; Scherzo, "Midsummer Night's Dream," Mendelssohn; Piano solo, "Faust Waltz," Liszt (Miss Mehlig); "Capriccio Brillante" sur le thème "Jota Aragonesa," Glinka.

Fourth Concert, April 8. Suite in canon form, op. 10, J. O. Grimm (the solo quartette by Theo. Thomas, C. Matzka, Fr. Bergner, and Fr. Pfeifenschneider); Introduction to the third act of "Medea," Cherubini; Concerto No. 4, in G, op. 58, Beethoven (Miss Mehlig); Symphony No. 4, in D minor, op. 120, Schumann.

Fifth Concert [Matinee], April 9. Symphony in D (No. 504, Köchel), Mozart; Concerto No. 4, in G, op. 58, Beethoven (Miss Anna Mehlig); "Festival Overture," op. 50, Volkmann; "Träumerei," Schumann; Polonaise, "Struensee," Meyerbeer; Piano solo, Chopin (Miss Anna Mehlig); Symphonic poem, "Les Préludes," Liszt.

Sixth Concert, April 9. Overture, "Oberon," Weber; "Air and Gavotte," Bach; Scherzo, "Reformation Symphony," Mendelssohn; Solo for trombone (Mr. F. Letsch); "Torchlight March," No. 3, in C minor, Meyerbeer; Overture, "Tannhäuser," Wagner; "Serenade," Haydn; Waltz, "On the beautiful blue Danube," Strauss; Quartet for French horns (Schmitz, Lotze, Bernstein, Gewalt), Hänsel; Polka mazurka and polka schnell, Strauss; "Rakoczy March," Berlioz.

Seventh Concert, April 10. Symphony No. 1, in B, op. 36, Schumann; "Frühlings Fantasie," op. 23, Gade (Misses L. Gates, A. S. Ryan, Mr. A. Kreissman, Mr. C. Schraubstädter, Anna Mehlig, and orchestra); Overture, "Der Freischütz," Weber; "Erl King,"

Schubert; Selections from "Prometheus" music, Beethoven; Piano solo (Miss Mehlig); "Torchlight March," No. 1, in B, Meyerbeer.

Eighth Concert, April 11. "Suite," op. 101, Raff; Concerto No. 1, in E flat, Liszt (Miss Anna Mehlig); Overture, "Midsummer Night's Dream," Mendelssohn; Fantasia for French horn, Schmitz (Mr. Henry Schmitz); Waltz, Strauss; Allegretto from the Eighth Symphony, Beethoven; Polka mazurka and polka schnell, Strauss; Overture, "Rienzi," Wagner.

Ninth Concert, October 4. Overture, "Euryanthe," Weber; Concerto for piano, in A minor, op. 54, Schumann (Miss Anna Mehlig); Vorspiel, "Lohengrin," Wagner; Overture, "Egmont," op. 84, Beethoven; "Schlummerlied," Bürgel; Waltz, "Königslieder," Strauss; Concerto for trombone, David (Mr. F. Letsch); Polka, "Pizzicato," Strauss; Overture, "Mignon," A. Thomas.

Tenth Concert, October 5. Symphony No. 6, in F, op. 68, "Pastoral," Beethoven; Concerto for piano, No. 2, in A, Liszt (Miss Anna Mehlig); "Eine Faust Ouvertüre," Wagner; "March of the Pilgrims," Symphony, "Harold en Italie," Berlioz; "Kamarinskaja," Glinka; Overture," "Genoveva," op. 81, Schumann.

Eleventh Concert, October 6. Overture, "Medea," op. 22, Bargiel; Concerto for piano, in F minor, op. 16, Henselt (Miss Anna Mehlig); Symphonic poem, "Die Ideale," Liszt; Overture, "Der Freischütz," Weber; Waltz, "Wiener Fresken," Strauss; "Schlummerlied," Bürgel; Polka, "Pizzicato," Strauss; Overture, "Merry Wives of Windsor," Nicolai.

Twelfth Concert [Beethoven Night], October 7. Symphony No. 3, in E flat, op. 55, "Eroica"; Concerto for piano, No. 4, in G, op. 58 (Miss Anna Mehlig); Overture, "Coriolanus," op. 62; "Septet," op. 20; Fantasia

(piano, chorus, and orchestra, op. 80) (Miss Mehlig, chorus, and orchestra).

Thirteenth Concert [*Matinee*], *October 8.* Overture, "Semiramide," Catel; Concerto for piano, in D minor (Köchel, 466), Mozart (Miss Anna Mehlig); "Septet," op. 20, Beethoven; "Eine Faust Ouvertüre," Wagner; Concerto for 3 violins, 3 violas, 3 violoncellos, and contrabass, Bach; Symphonic poem, "Tasso," Liszt.

Fourteenth Concert [*Popular Programme*], *October 8.* Overture, "Zampa," Hérold; Ballet music, "Paris and Helen," Gluck; Waltz, "Aus den Bergen," Strauss; Solo for oboe (Mr. J. Eller); Andantino and tempo di marcia, from Symphony "Consecration of Tones," Spohr; Overture, "William Tell," Rossini; Solo for French horn, "Lurline," Wallace (Mr. H. Schmitz); Waltz, "Aquarellen," Strauss; Fantasia, "Visions in a Dream," Lumbye; Polka mazurka, "Fata Morgana," and polka schnell "Velocipede," Strauss; Overture, "Poet and Peasant," Suppé.

Fifteenth Concert, October 10. Entr'acte, "Rosamunde," Schubert; Concerto in F sharp minor, Hiller (Miss Anna Mehlig); "Mephisto Waltz," Liszt; Overture, "Siege of Corinth," Rossini; "Septet," op. 20, Beethoven; Waltz, "Hochzeits Klänge," Strauss; "Träumerei," Schumann; Polka mazurka, "Aus der Ferne," polka schnell, "Elyen a Magyar," Strauss; Overture, "Stradella," Flotow.

Sixteenth Concert, October 14. Overture, "The Flying Dutchman," Wagner; "Concertstück," for piano, Weber (Miss Anna Mehlig); "Gretchen," from "Faust Symphony," Liszt; Overture, "Ruy Blas," Mendelssohn; "Andante and Variations," op. 18, Beethoven; Waltz, "Bürgersinn," polka, "Pizzicato," Strauss; "Reiter March," Schubert.

Seventeenth Concert [*Beethoven Matinee*], *October 15.* Symphony No. 8, in F, op. 93; Concerto for piano,

No. 5, in E flat, op. 73 (Miss Anna Mehlig); Overture, "King Stephen," op. 117; Sonata, piano and violin, op. 47 (Miss Mehlig and Mr. Theodore Thomas); Overture, "Leonora," No. 3, op. 72.

Eighteenth Concert, October 15. Overture, "Magic Flute," Mozart; Andante and Scherzo from Symphony in C, Schubert; Concerto for piano, No. 1, in E flat, Liszt (Miss Anna Mehlig); Concert overture, op. 7, Rietz; Solo for flute (Mr. Weiner); Waltz, "Mein Lebenslauf ist Lieb und Lust," Strauss; "Abendlied," Schumann; Polka mazurka, "Frauenherz," and polka schnell, "Freikugeln," Strauss; Overture, "Rienzi."

[1871]

First Concert, January 10, 1871. Overture, "Anacreon," Cherubini; Adagio from Ninth Symphony, Beethoven; Fantasia for piano, in C, op. 15, Schubert (Miss Anna Mehlig); Overture, "Oberon," Weber; Quartet, theme and variations, "Austrian Hymn," Haydn; Waltz, "Consortien," Strauss; "Polonaise, in E, Liszt (Miss Mehlig); Polka mazurka, "Libelle," polka schnell, "Thunder and Lightning," Strauss; Overture, "Masaniello," Auber.

Second Concert [Matinee], January 14. Overture, "Tannhäuser," Wagner; Adagio, "Prometheus," Beethoven; "Invitation to the Dance." Weber; Symphonic poem, "Les Préludes," Liszt; Overture, "William Tell," Rossini; "Träumerei," Schumann; Waltz, "On the beautiful blue Danube," Strauss; Nocturne in F sharp, Chopin; Galop, "Chromatique," Liszt (Miss Anna Mehlig); Polka mazurka, "Lob der Frauen," polka schnell, "Jocus," Strauss; "Fackeltanz," No. 1, in B, Meyerbeer.

Third Concert, January 14. "Overture, Scherzo, and Finale," Schumann; Concerto for piano, in E minor, op. 11, Chopin (Miss Anna Mehlig); "Tanz Momente," (new) Herbeck; Overture, "Midsummer

Night's Dream," Mendelssohn; Quartet, op. 18, theme and variations, Beethoven; Waltz, "Carnival's Messenger," Strauss; "Serenade," for flute and French horn, Titl (Mr. Weiner and Mr. Schmitz); Polka mazurka, "Ein Herz und ein Sinn," polka Française, "'S giebt nur a Kaiserstadt," Strauss; Overture, "Fra Diavolo," Auber.

Fourth Concert [*Matinee*], *January 18.* Overture, "Jessonda," Spohr; Concerto for piano, in C minor, op. 25, Mendelssohn (Miss Anna Mehlig); "Septet," op. 20, Beethoven; Overture, "Semiramide," Rossini; "Abendlied," Schumann; "Serenade," Haydn; Waltz, "Publicisten," Strauss; Polka mazurka, "Fata Morgana," polka schnell, "Elyen a Magyar," Strauss; "Marche Indienne," Meyerbeer.

Fifth Concert [*Matinee*], *January 21.* Symphony in G minor (Köchel, 550), Mozart; Concerto for piano, in B minor, op. 89, Hummel (Miss Anna Mehlig); "Cavalry March," Schubert; Overture, "Preciosa," Weber; Scherzo, "Midsummer Night's Dream," Mendelssohn; Waltz, "Vorstädter," Strauss; "Nocturne," in G, Chopin, and Étude de Concert, "Infernale," Rubinstein (Miss Anna Mehlig); Polka mazurka, "Frauenherz," polka schnell, "Eingesendet," Strauss; "Fackeltanz," No. 3, Meyerbeer.

Sixth Concert, January 21. Overture, "Fidelio," Beethoven; "Mauerische Trauer" music, Mozart; Concerto for piano, in D minor, Mendelssohn (Miss Anna Mehlig); Scherzo, op. 19 (new), Goldmark; Overture, "Lurline," Wallace; Waltz, "Sphären Klänge," Strauss; "Ave Maria," Schubert; Ballet music, "King Manfred" (new), Reinecke; Polka mazurka, "Stadt und Land," polka schnell, "Eile mit Weile," Strauss; "Rakoczy March," Berlioz.

Seventh Concert, December 1. Symphony No. 4, in D minor, op. 120, Schumann; "Fantasia on Hungarian

Melodies," Liszt (Miss Marie Krebs); "Kaiser March," Wagner; "Märchen-Overture, "Aladdin," Hornemann; Concerto for violoncello, No. 2, Goltermann (Mr. Joseph Diem); "Saltarello," Gounod; "Étude Infernale," Rubinstein (Miss Marie Krebs); "Hungarian March," Schubert.

Eighth Concert, [Matinee] December 2. Overture, "Dimitri Donskoi," Rubinstein; "Pastorale," Bach; Concerto No. 2, in E flat, op. 32, Weber (Miss Marie Krebs); Introduction, chorus, and march, Act III., "Lohengrin," Wagner; Overture, "William Tell," Rossini; Theme and variations, Quartet in D minor, Schubert; Polonaise in A flat, op. 53, Chopin (Miss Marie Krebs); Waltz, "Rudolfs Klänge," Strauss; "Rakoczy March," Liszt.

Ninth Concert, December 2. Overture, "Egmont," Beethoven; Andante and Menuetto from Symphony in C, op. 30, Bargiel; Concerto No. 4, in D minor, op. 70, Rubinstein (Miss Marie Krebs); Einleitung, "Loreley," Max Bruch; Overture, "Tannhäuser," Wagner; "Deutsche Tänze," Schubert; Solo for harp, Parish Alvars (Signor Luigi Rocco); Waltz, "Thousand and one Nights," Strauss; Humoreske, "Gaudeamus Igitur," Liszt.

Tenth Concert, December 4. Vorspiel, "Die Meistersinger," Wagner; Concerto for violin, in D, op. 61 (first movement), Beethoven (Mr. Bernhard Listemann); Toccata, op. 7, Schumann (Miss Marie Krebs); Symphonic poem, "Fest Klänge," Liszt; "Serenade," in F, op. 63, Volkmann; "Concerto Symphonique," No. 4, op. 102, Litolff (Miss Marie Krebs); Waltz, "New Vienna," Strauss; March, Schubert.

Eleventh Concert, December 6. Overture, "Rosamunde," Schubert; Adagio and scherzo, op. 42, Rubinstein; Concerto No. 1, in E flat, Liszt (Miss Marie Krebs); Introduction and finale, "Tristan and Isolde," Wag-

ner; Overture, "Der Freischütz," Weber; "Romance," in G, Beethoven (Mr. Joseph Diem); "Saltarello," Gounod; Prelude and waltz, Chopin (Miss Marie Krebs); "March," Raff.

Twelfth Concert, December 8. Symphony No. 3, "Im Walde," Raff; Concerto for piano, violin, and violoncello, op. 56, Beethoven (Miss Marie Krebs, Mr. Listemann, and Mr. Diem); "Eine Faust Ouvertüre," Wagner; "Prelude," Bach; Scherzo from "Wallenstein's Camp," Rheinberger; "Tarantella di bravura," "Masaniello," Liszt (Miss Krebs); March in B minor, Schubert.

Thirteenth Concert [Matinee], December 9. Overture, op. 155, Beethoven; Concerto in D minor, op. 15, Brahms (Miss Marie Krebs); Symphonic poem, "Mazeppa," Liszt; "Märchen-Overture," "Aladdin," Hornemann; Concerto No. 1, Vieuxtemps (Mr. Bernhard Listemann); Ballet, "Reine de Saba," Gounod; Rondo, in E flat, op. 62, Weber (Miss Marie Krebs); "Huldigung's March," Wagner.

Fourteenth Concert, December 9. Overture, "Bride of Messina," Schumann; "Chromatic Fantasia and Fugue," Bach (Miss Marie Krebs); Scherzo and adagio from Ninth Symphony, Beethoven; "Kaiser March," Wagner; Concerto No. 2, in A, Liszt (Miss Marie Krebs); Theme and variations, Quartet in D minor, Schubert; Waltz, "Hesperusbahnen," Strauss; Introduction, chorus, and march, Act III., "Lohengrin," Wagner.

[1872]

First Concert, November 29, 1872. Overture, "The Water Carrier," Cherubini; "Scene by the Brook," from "Pastoral Symphony," Beethoven; Aria, from "Belmont and Constance," Mozart (Mr. George L. Osgood); Selections from "The Flying Dutchman," Wagner; Overture, "Oberon," Weber; Concerto, op. 21, Chopin

(Miss Anna Mehlig); Songs from "Dichterliebe," Schumann (Mr. Osgood); Selections from "Damnation of Faust."

Second Concert, November 30. Overture, "Melusine," Mendelssohn; Adagio, "Prometheus," op. 43, Beethoven; Scherzo, op. 19, Goldmark; Symphonic poem, "Tasso," Liszt; Overture, "Dame Kobold," Raff; "Witches' Dance," for violin, Paganini (Mr. Bernhard Listemann); Song, "Spring Faith," Schubert (Mr. George L. Osgood); Waltz, "Village Swallows," Strauss; "Amaryllis," Ghys; "Huldigung's March," Wagner.

Third Concert, December 2. Overture, "Iphigenia in Aulis," Gluck; Aria, "Every Valley," from "Messiah," Handel (Mr. George L. Osgood); Symphony, No. 7, Beethoven; Polonaise Brillante, op. 72, Weber (Miss Anna Mehlig); Selections from Act I., "Lohengrin," Wagner; "La Danse des Fées," solo for harp, Parish Alvars (Mr. Adolphus Lockwood); Songs from "The Pretty Milkmaid," Schubert (Mr. Osgood); "Mephisto Waltz," Liszt.

Fourth Concert, December 3. Overture, "King Lear," Berlioz; Concerto No. 4, in G (first movement), Beethoven (Miss Anna Mehlig); "The Erl King," Schubert (Mr. George L. Osgood); Symphonic poem, "Die Hunnenschlacht," Liszt; Concerto for violin, op. 26, Max Bruch (Mr. S. E. Jacobsohn) Ballet, "Faust," Gounod; Songs, Schumann (Mr. Osgood); Overture, "Tannhäuser," Wagner.

Fifth Concert, December 6. Symphony in G minor (Köchel, 550), Mozart; Concerto, No. 1, in E, Vieuxtemps (Mr. Bernhard Listemann); "Serenade," Schubert (Mr. George L. Osgood); Vorspiel, "Lohengrin," "Ride of the Valkyries," Wagner; "Andante Cantabile," from trio, op. 97, Beethoven; Fantasiestück, "Des Abends," Schumann; Ballade, in A flat, Chopin

(Miss Anna Mehlig); Songs, "Minnelied," Mendelssohn, and "The Violet," Mozart (Mr. Osgood); "Invitation to the Dance," Weber; "Huldigung's March," Wagner.

Sixth Concert, December 7. Overture, "Egmont," Beethoven; "Introduction and Scherzo," Ritter; "Fantasiestück," Schumann; "Gnomen Reigen," Seeling; "Soirée de Vienne," Schubert-Liszt (Miss Anna Mehlig); Selections from Act I., "Lohengrin," Wagner; Fairy overture, "Aladdin," Hornemann; Songs, "The Rose complained," and "Slumber, thou'rt mine," Franz (Mr. George L. Osgood); solo for violin, "Nocturne," Ernst, and "Hungarian Melody," Hauser (Mr. S. E. Jacobsohn); Waltz, "Bürgersinn," Strauss; "Serenade," Rossini (Listemann, Wendelschaeffer, Weiner, and Eller); "Saltarello," Gounod.

[1873]

First Concert, November 28, 1873. Overture, "Consecration of the House," Beethoven; "Andante Cantabile," from "Jupiter" Symphony, Mozart; Aria, "Rolling in foaming Billows," from "The Creation," Haydn (Mr. M. W. Whitney); Concerto for violoncello, Molique (Mr. Louis Lubeck); "Rhapsodie Hongroise," No. 2, Liszt; Symphonic introduction to "Sigurd Slembe," Svendsen; Theme and variations, Quartet in D minor, Schubert; Scherzo, "La Reine Mab," Berlioz; Song, "I'm a Roamer," from "Son and Stranger," Mendelssohn (Mr. Whitney); "Bacchanale," from "Tannhäuser" and "Huldigung's March," Wagner.

Second Concert, November 29. Symphony in C, "Jupiter," Mozart; Aria, "Shall I in Mamre's fertile Plains," from "Joshua," Handel (Mr. M. W. Whitney); Concerto for clarinet, Weber (Mr. H. Kayser); Vorspiel, "Lohengrin," Wagner; Overture, "Leonora," No. 2, Beethoven; Ballad, "Three Fishers," Hullah (Mr. Whitney); Solos for violin, Barcarolle, Spohr, Waltz,

Chopin, and Prelude, Bach (Mr. S. E. Jacobsohn); "Trois Danses Allemandes," Bargiel; "Rhapsodie Hongroise," No. 2, Liszt.

Third Concert, December 1. Symphony No. 8, in F, Op. 93, Beethoven; Concert aria, "Infelice," Mendelssohn (Mrs. Anna Granger Dow); Concerto for violin, "Hungarian," Joachim (Mr. Bernhard Listemann); Introduction to the opera, "The Seven Ravens," Rheinberger; Aria, "In Diesen Heil' gen Hallen," Mozart (Mr. M. W. Whitney); Fantasia for harp, Parish Alvars (Mr. A. Lockwood); Selections from "Damnation of Faust," Berlioz; "I will Extol Thee, O, Lord," from "Eli," Costa (Mrs. Dow); Overture, "William Tell," Rossini.

Fourth Concert, December 3. Symphony in C, Schubert; Overture, "Fidelio," Beethoven; Aria, "Mentre ti lascio," Mozart (Mr. M. W. Whitney); Fantasia, for violoncello, Servais (Mr. Louis Lubeck); Aria from "L'Étoile du Nord," Meyerbeer (Mrs. Anna Granger Dow); Ballad, "Three Fishers," Hullah (Mr. Whitney); Introduction, chorus, and march from Act III., "Lohengrin," Wagner.

Fifth Concert, December 5. Symphony No. 5, "Lenore," Raff (first time in America); Arietta, "In questa Tomba," Beethoven (Mr. M. W. Whitney); Concerto for two violins, Spohr (Mr. Arnold and Mr. Jacobsohn); Introduction and finale in "Tristan and Isolde," Wagner; "Septet," op. 20, Beethoven; Song, "The Two Grenadiers," Schumann (Mr. Whitney); Overture, "Carnaval Romain," Berlioz.

Sixth Concert, December 6. "Nordist Suite," op. 22, Hamerik; Aria, "O, God, have Mercy," from "Saint Paul," Mendelssohn (Mr. M. W. Whitney); Fantasia on Slavonic Airs, Vieuxtemps (Mr. Bernhard Listemann); Selections from "Lohengrin," Wagner; Overture, "Preciosa," Weber; "Septet," op. 20, Beethoven;

Air, "O, ruddier than the Cherry," Handel (Mr. Whitney); Scherzo, "Svendsen"; "Overture di Ballo," Sullivan.

[1874]

First Concert, October 28, 1874. Symphony, "Harold in Italy," Berlioz; Concerto for piano, op. 16 (new), Grieg (Mr. F. Boscovitz); Symphony No. 3, "Eroica," Beethoven.

Second Concert, November 11. Suite in B minor (first time), Bach; Trio, "Tremate, empi tremate," op. 116 (first time), Beethoven (Mrs. J. W. Osgood, Mr. W. J. Winch, and Mr. J. F. Winch); Symphony No. 1, in B, op. 38, Schumann; "Song of Destiny," op. 54, Brahms (chorus and orchestra); Overture "Les Francs Juges," Berlioz.

Third Concert, December 2. Overture, "Semiramide, Rossini; Scenes from "Orpheus," Gluck (Miss Emma Cranch, chorus, and orchestra); Concerto for piano, op. 185 (new), Raff (Mme. Madeline Schiller); Symphony No. 5, in C minor, op. 67, Beethoven.

Fourth Concert, December 30. Overture, "Paris and Helen" (first time), Gluck; "Chaconne" (first time), adapted for orchestra, Bach; "Song of Destiny," Brahms (chorus); Introduction and finale to "Tristan and Isolde," Wagner; Symphony No. 9, in D minor, op. 125, Beethoven (Mrs. H. M. Smith, Miss Emma Cranch, Mr. W. J. Winch, Mr. Franz Remmertz, and chorus).

[1875]

Fifth Concert, January 20, 1875. Symphony No. 6, in D minor, op. 189 (new), Raff; "Nachthelle," op. 134, Schubert (The Boylston Club and orchestra); "Hungarian Dances" (new), Brahms; Overture, "Leonora," No. 2, Beethoven; Concerto for two violins and orches-

tra (first time), Bach (Mr. Jacobsohn and Mr. Arnold); Festgesang, "An die Künstler," Mendelssohn (Boylston Club and orchestra); "Wotan's Abschied" and "Magic Fire Scene," from "Die Walküre," Wagner (first time) (Mr. Franz Remmertz).

Sixth Concert, February 17. Suite No. 3 in D, Bach; Scenes from "Orpheus," Gluck (Miss Emma Cranch and chorus); Concerto for violin, op. 61, first movement, Beethoven (Mr. S. E. Jacobsohn); Symphony No. 3, "In Walde," Raff.

VIII

THE THOMAS-RUBINSTEIN CONCERTS

[1872–1873]

[The concerts given by Rubinstein, Wieniawski, and the Thomas Orchestra in New York and Brooklyn in December and January, 1872–1873, were the preludes to a memorable tour through the United States. The programmes of the first six concerts are representative of those given during the season, and were as follows.—EDR.]

First Concert, December 31, 1872. Overture, "The Water Carrier," Cherubini; Concerto in G major, Rubinstein, (Mr. Anton Rubinstein); Concerto for violin, first movement, Beethoven (Mr. Henri Wieniawski); Symphonic poem "Tasso," Liszt; "Kreisleriana," Schumann (Mr. Anton Rubinstein); "Adagio," Rubinstein, and "Polonaise," Wieniawski, for violin (Mr. Henri Wieniawski); Ballade, Nocturne, Scherzo, Chopin (Mr. Anton Rubinstein); "Huldigung's March," Wagner.

Second Concert, January 2, 1873. Overture, "Leonora," No. 3, Beethoven; Concerto in A minor, Schumann (Mr. Anton Rubinstein); Concerto, op. 64, first movement, Mendelssohn (Mr. Henri Wieniawski); Adagio and scherzo from the "Ocean Symphony," Rubinstein;

"Nocturne," Field; "Scherzo capriccioso" and "Variations sérieuses," Mendelssohn (Mr. Anton Rubinstein); "Romanza," Beethoven, and "Polonaise," Wieniawski (Mr. Henri Wieniawski); "Miniatures," "Barcarolle," No. 5, "Étude," Rubinstein (Mr. Anton Rubinstein); "Invitation to the Dance," Weber.

Third Concert, January 3. Overture, "Leonora," No. 3, Beethoven; Concerto in A minor, Schumann (Mr. Anton Rubinstein); Concerto No. 5, Vieuxtemps (Mr. Henri Wieniawski); Overture, "Dimitri Donskoi" Rubinstein; "Études symphoniques," Schumann (Mr. Anton Rubinstein); Fantasia, "Faust," Wieniawski (Mr. Henri Wieniawski); Suite, Rubinstein (Mr. Anton Rubinstein); " Rakoczy March," Berlioz.

Fourth Concert, January 4. Overture, "Egmont," Beethoven; "Concertstück," op. 79, Weber (Mr. Anton Rubinstein); Concerto, first movement, Rubinstein (Mr. Henri Wieniawski); Selections from Act III., "Lohengrin," Wagner; "Miniatures" and "Barcarolle," No. 5, Rubinstein (Mr. Anton Rubinstein); "Légende," Wieniawski (Mr. Henri Wieniawski); "Carnival," Schumann (Mr. Anton Rubinstein); Overture, "William Tell," Rossini.

Fifth Concert, January 8. Overture, "Oberon," Weber; Concerto No. 2, in F major, Rubinstein (Mr. Anton Rubinstein); Concerto, Mendelssohn (Mr. Henri Wieniawski); Vorspiel, "Lohengrin," Wagner; Sonata, Beethoven, and "Katzen Fugue," Scarlatti (Mr. Anton Rubinstein); Fantasia, "Il Pirata," Ernst (Mr. Henri Wieniawski); "Hungarian March," Schubert.

Sixth Concert, January 9. Overture, "Iphigenia in Aulis," Gluck; Concerto in D minor, Mozart (Mr. Anton Rubinstein); Concerto No. 2, Wieniawski (Mr. Henri Wieniawski); "Invitation to the Dance," Weber; "Études symphoniques," Schumann (Mr. Anton Ru-

binstein); "Romanza," Beethoven, and "Tarantelle," Wieniawski (Mr. Henri Wieniawski); "Nocturne," Field, "Scherzo," Mendelssohn, "Minuet," Schubert, Polonaise, Chopin (Mr. Anton Rubinstein); Overture, "Tannhäuser," Wagner.

IX

THE CINCINNATI FESTIVALS

[1873–1904]

[The sixteen biennial festivals held at Cincinnati between 1873 and 1904 mark the highest achievements of Mr. Thomas in programme making, as well as in programme performance. They have made Cincinnati famous as a musical centre, but, more important than this, they have almost immeasurably advanced the musical progress of the West by stimulating the growth of choral societies, arousing healthy competition, and influencing the musical culture of the whole country. The instrumental nucleus of these festivals is his own orchestra, and the chorus singers have been trained by experienced and skilful chorus masters under his supervision. Thus, from every point of view the performances have been well-nigh ideal. The material of the programmes has been of the highest character, and yet subordinated to the popular appreciation. The artists employed have always been the best attainable. The result has been continuous, steady, healthy musical growth. What that growth means may be understood by comparing the programme of the first festival, in 1873, the principal numbers of which were the "Dettingen Te Deum" of Handel, selections from Gluck's "Orpheus," the "Choral Symphony" of Beethoven, the "Gipsy Life" of Schumann, "Walpurgis Night" of Mendelssohn, and Schubert's Symphony in C, with the colossal programme of 1904, which contained such great works as Bach's Suite No. 2, in B minor and Mass in B minor, Elgar's Oratorio, "The Dream of Gerontius," Beethoven's Mass in D major and Ninth Symphony, Mozart's Symphony in E flat, Beethoven's Eighth Symphony, Berlioz's "Hymn," op. 26, Bruckner's Unfinished Symphony No. 9, in D minor, Brahms's Rhapsody, op. 53, and two of Richard Strauss's tone poems, "Till Eulenspiegel" and "Tod und Verklärung," and

after making the comparison, to remember that the colossal programme of 1904 was received with an enthusiasm as great as that which greeted the much less exacting one of 1873. These famous festival programmes, which form such an important and significant chapter in American musical history, are given entire.—EDR.]

FIRST FESTIVAL, 1873

First Evening Concert, May 6. "Dettingen Te Deum," Handel (Mrs. Smith, Miss Cary, Mr. Varley, Mr. Whitney, and chorus); Symphony No. 5, C minor, op. 67, Beethoven; Concert aria, No. 3, "Misero, O Sogno," Mozart (Mr. Varley); Chorus, "The Heavens are Telling," from "The Creation," Haydn.

First Matinee, May 7. Overture, "Jubilee," Weber; Aria, "Rolling in foaming Billows," from "The Creation," Haydn (Mr. Whitney); Allegretto, Eighth Symphony, op. 93, Beethoven; Aria, "Prayer and Barcarolle," from "L'Étoile du Nord," Meyerbeer (Mrs. Smith); "Ave Verum," Mozart (chorus); Scherzo and march, "Midsummer Night's Dream," Mendelssohn; Overture, "Fra Diavolo," Auber; trio, "I Naviganti," Randegger (Mrs. Smith, Mr. Varley, Mr. Rudolphsen); Waltz, "On the beautiful blue Danube," Strauss; Aria, "Sound an Alarm," from "Judas Maccabæus," Handel (Mr. Varley); "Träumerei," Schumann; March and chorus, from "Tannhäuser," Wagner.

Second Evening Concert, May 7. Suite No. 3, in D, Bach; Scenes from "Orpheus," Gluck (Miss Cary, chorus, and orchestra); Overture to "Coriolanus," op. 62, Beethoven; Symphony No. 2, in C, op. 61, Schumann; Aria, "With Verdure clad," from "The Creation," Haydn (Mrs. Dexter); Chorus, "See the conquering Hero comes," from "Judas Maccabæus," Handel.

Second Matinee, May 8. Overture, "Euryanthe," Weber; "Morning Hymn," Mehul, and "See the conquering

Hero comes," Handel (chorus); Aria, "In Native Worth," Haydn (Mr. Varley); "Lift thine Eyes," Mendelssohn, and "To our immortal Leader," Mozart (chorus); Waltz, "Life let us cherish," Strauss; "Shadow Song," from "Dinorah," Meyerbeer (Mrs. Dexter); "Welcome, Mighty King," from "Saul," Handel (chorus); Overture, "Merry Wives of Windsor," Nicolai; Song, "O, ruddier than the Cherry," Handel (Mr. Whitney); "Venetian Boatman," song, Bach; "Vesper Hymn," Beethoven"; "The cold Frost came," Mendelssohn, and "Land of our Fathers" (chorus); Polka schnell, "Par Force," Strauss; Duet, "Ye gay and painted Fair," from "The Seasons," Haydn (Mrs. Dexter and Mr. Varley); "Sound the loud Timbrel," "America," "The Star Spangled Banner" (chorus).

[Chorus from the public schools and Cincinnati Orchestra.]

Third Evening Concert, May 8. Overture, aria and chorus, "O, Isis and Osiris," and chorus of priests, from "The Magic Flute," Mozart (Mr. Whitney and Male Chorus); Chorus, "Gipsy Life," op. 29, Schumann; "Eine Faust Ouvertüre," Wagner; Symphony No. 9, in D minor, op. 125, Beethoven (Mrs. Smith, Miss Cary, Mr. Varley, Mr. Rudolphsen).

Third Matinee, May 9. Overture, "Leonora," op. 72, No. 3, Beethoven; Aria, "O, God, have Mercy," from "Saint Paul," Mendelssohn (Mr. Rudolphsen); Andante and scherzo from symphony in C, Schubert; Chorus, "Gipsy Life," op. 29, Schumann; "Kaiser March," Wagner; Overture, "William Tell," Rossini; Aria, "No, No, No," from "The Huguenots,"Meyerbeer (Miss Cary); Waltz, "Wine, Woman and Song," Strauss; Duet, "Flow gently, Deva," Parry (Mr. Varley and Mr. Whitney); Chorus, "To Thee, Cherubim and Seraphim," Handel.

Fourth Evening Concert, May 9. Vorspiel, "Die Meistersinger," Wagner; "Twenty-third Psalm," Schubert

(chorus of women's voices); Scene and aria, "Ah! perfido!" op. 65, Beethoven (Mrs. Dexter); Symphonic poem, "Tasso," Liszt; "The First Walpurgis Night," op. 60, Mendelssohn (Miss Cary, Mr. Varley, Mr. Rudolphsen, and Mr. Whitney, chorus, and orchestra); "Hallelujah Chorus," from "The Messiah," Handel.

SECOND FESTIVAL, 1875

First Evening Concert, May 11. "Triumphal Hymn," op. 55, Brahms (Mr. Franz Remmertz, chorus, organ, and orchestra); Symphony No. 7, in A, op. 92, Beethoven; Vorspiel and scenes from "Lohengrin" (Mrs. H. M. Smith, Miss Annie Louise Cary, H. A. Bischoff, F. Remmertz, M. W. Whitney).

First Matinee, May 12. Overture, "Leonora," No. 2, Beethoven; Aria, " In native Worth," from "The Creation," Haydn (Mr. William J. Winch); Aria, "Parto ma tu ben mio," from "Clemenza di Tito," Mozart (Miss Emma Cranch); Scherzo, "Reformation" Symphony, Mendelssohn; Aria, from "Star of the North," Meyerbeer (Mrs. H. M. Smith); "Hungarian Dances," Brahms; Trio, "Tremate, empi tremate," op. 116, Beethoven (Mrs. H. M. Smith, Mr. Winch, and Mr Remmertz); Overture and romanza, "Wie Todes Ahnung," from "Tannhäuser," Wagner (Mr. Franz Remmertz); "Nouvelle Méditation," Gounod; Aria, "Non conosci quel Suola," from "Mignon," Ambroise Thomas (Miss Annie Louise Cary); Trio, "Allor che scorre de' forti il sangue," from "William Tell," Rossini (H. A. Bischoff, F. Remmertz, and M. W. Whitney); Overture to "William Tell," Rossini.

Second Evening Concert, May 12. "Elijah," Mendelssohn (Mrs. Smith, Miss Whinnery, Miss Cary, Miss Cranch, Mr. Whitney, Mr. Winch, and Mr. Bischoff.)

Second Matinee, May 13. "Festival Overture," Lassen; Chorus, "Prayer," Gluck; "Die Allmacht," Schubert (Mr. H. A. Bischoff); Song, "Spirit Song," Haydn;

"Springtime," Fesca (Mrs. H. M. Smith); Chorus, "Night Shades no longer," Rossini; Song, "I'm a Roamer," Mendelssohn (Mr. M. W. Whitney); Cantata, "Praise of Friendship" Mozart (Mrs. Smith, Miss A. Whinnery, Miss E. Cranch, chorus, and orchestra); "Huldigung's March," Wagner; Concert aria, "Infelice," op. 94, Mendelssohn (Miss Whinnery); Chorus, "Strike the Cymbal," Pucitta; Aria, "Vaga donna illustre e cara," from "The Huguenots," Meyerbeer (Miss Cranch); Aria, from Act IV., "William Tell," Rossini (Mr. Bischoff); "Devil's Darning Needle," Strauss; Chorus, "My Country 'tis of thee."

[Chorus by Children of Public Schools.]

Third Evening Concert, May 13. "Magnificat," in D (first time in America), Bach (Mrs. Smith, Miss Whinnery, Miss Cary, Mr. Winch, and Mr. Whitney, chorus, orchestra, and organ); Symphony No. 9, op. 125, Beethoven (Mrs. Smith, Miss Cary, Mr. Winch, Mr. Remmertz, chorus, and orchestra).

Third Matinee, May 14. Overture, "Consecration of the House," op. 124, Beethoven; Arietta, "In questa Tomba," Beethoven (Mr. M. W. Whitney); Aria, "Dove Sono," from "Marriage of Figaro," Mozart (Miss Abbie Whinnery); Aria, "Be thou faithful unto Death," from "Saint Paul," Mendelssohn (Mr. William J. Winch); Aria, "Che farò senz 'Euridice," from "Orpheus," Gluck (Miss Emma Cranch); Introduction and "Walter's Prize Song," Act III. and overture, "Die Meistersinger," Wagner; Overture and quartet, "Over the dark blue Waters," from "Oberon," Weber (Miss Whinnery, Miss Cranch, Mr. Winch, and Mr. Bischoff); Aria, "Pietà, pietà," from "Le Prophète," Meyerbeer (Miss Cary); Aria, "O! ruddier than the Cherry," from "Acis and Galatea," Handel (Mr. Whitney); "Rhapsodie Hongroise," No. 2, Liszt; Quartet, "Un dì, se ben rammentomi," Verdi (Mrs. Smith, Miss Cary, Mr. Bischoff, and Mr. Whitney).

Fourth Evening Concert, May 14. Symphony No. 9, in C, Schubert; "Wotan's Farewell" and "Magic Fire Scene," from "Die Walküre," Wagner (Mr. Remmertz); Cantata, "Prometheus," Liszt (Mrs. Smith, Miss Cary, Mr. Winch, Mr. Bischoff, Mr. Newhall, and Mr. Whitney).

THIRD FESTIVAL, 1878

First Evening Concert, May 14. Scenes from "Alceste," Gluck (Madame Pappenheim, Miss Cranch, Miss Heckle, Mr. Adams, Mr. Fritsch, Mr. Thompson, Sig. Tagliapietra, Mr. Remmertz, Mr. Whitney, chorus, and orchestra); (Ceremonies dedicating the Music Hall); "Festival Ode" (Singers, Mme. Pappenheim, Messrs. Adams and Whitney, orchestra, chorus, and organ); Symphony No. 3, "Eroica," op. 55, Beethoven.

First Matinee, May 15. Overture, "Tannhäuser," Wagner; Aria, "O, don fatale," from "Don Carlos," Verdi (Miss Cary); March tempo, "Lenore" Symphony, Raff; Aria, "From Boyhood trained," from "Oberon," Weber (Mr. Adams); Symphonic poem, "Danse Macabre," Saint-Saëns; Cavatina, "Robert, toi que j'aime," Meyerbeer (Mme. Pappenheim); Overture, "Midsummer Night's Dream," Mendelssohn; "Largo," Handel (violin obligato by Mr. Thomas); Song, "The Palms," Faure (Sig. Tagliapietra); Duo, "Requiem," Verdi (Mme. Pappenheim and Miss Cary); "Träumerei," Schumann; Overture, "William Tell."

Second Evening Concert, May 15. Oratorio, "The Messiah," Handel (Mrs. Osgood, Miss Cary, Mr. Adams, Mr. Fritsch, Mr. Whitney, George E. Whiting, organist, chorus, and orchestra).

Second Matinee, May 16. "Unfinished" Symphony, Schubert; Aria, "In diesen heil'gen Hallen," from "The Magic Flute," Mozart (Mr. Whitney); Aria, "Penelope

weaving a Garment," from "Odysseus," Bruch (Miss Cranch); Aria, "Cujus Animam," from "Stabat Mater," Rossini (Mr. Fritsch); "Cappricio," op. 4, Grädner; Air, "Repose in Peace," from "Fridolin," Randegger (Mrs. Osgood); Introduction and "Lohengrin's Disclosure and Departure," from "Lohengrin," Wagner (Mr. Adams); "Invitation to the Dance," Weber; Recitative, "Awake, Saturnia," and aria, "Hence, hence away," from "Semele," Handel (Miss Cary); "Minuet," Boccherini; Song, "The Valley," Gounod (Sig. Tagliapietra); "Sextet," from "Lucia di Lammermoor," Donizetti (Mrs. Osgood, Miss Cranch, Mr. Adams, Mr. Fritsch, Sig. Tagliapietra, and Mr. Whitney).

Third Evening Concert, May 16. "Wach auf," Act III., "Die Meistersinger," Wagner (chorus); Overture, "Coriolanus," op. 62, Beethoven; "Siegfried's Death," and finale to "Die Götterdämmerung," Wagner (Mme. Pappenheim); Symphony No. 9, in D minor, op. 125, Beethoven (Mme. Pappenheim, Miss Cary, Mr. Adams, and Mr. Remmertz, chorus, and orchestra).

Third Matinee, May 17. Prelude, chorale, and fugue, Bach; Aria, "Nasce al bosco," from "Ezio," Handel, (Miss Rollwagen); Aria, "Durch die Wälder," from "Der Freischütz, Weber (Mr. Fritsch); Overture, "Sakuntala," op. 13, Goldmark; Scene and aria, "Abscheulicher," from "Fidelio," Beethoven (Mme. Pappenheim); Selections from "Die Meistersinger," Monologue, "Cobbler's Song," and quintet (Mme. Pappenheim, Miss Rollwagen, Mr. Adams, Mr. Fritsch, and Mr. Remmertz): "Ride of the Valkyries," from "Die Walküre," Wagner; Selections from "Manfred," Schumann; Song, "Die Loreley," Liszt (Mrs. Osgood); Cavatina, "Se pel rigor," from "La Juive," Halévy (Mr. Whitney); Aria, from "Abu Hassan," Weber (Miss Cary); "Serenade," Schubert (Sig. Tagliapietra); Scene and quintet from "Ballo in Maschera," Verdi (Mrs. Osgood, Miss Cary, Mr. Adams, Sig. Tagliapietra, and Mr. Whitney).

Fourth Evening Concert, May 17. "Missa Solennis," Liszt (Mme. Pappenheim, Miss Rollwagen, Mr. Fritsch, Mr. Whitney, chorus, organ, and orchestra); "Dramatic Symphony," op. 17, "Romeo and Juliet," Berlioz (Miss Cary, Mr. Adams, and Mr. Remmertz, small chorus; Misses Annie Walker, Abbie Mason, Rose M. Johnston, C. Allen, Emilie Borger, Messrs. H. W. Heyne, A. Hinnen, F. Helmekamp, Hartley Thompson, H. Luxemburg, G. D. Newhall, W. C. Cochran, G. B. Nichols, B. Meyer, J. Warfield, orchestra and full chorus).

FOURTH FESTIVAL, 1880

First Evening Concert, May 18. Cantata, "Ein feste Burg," Bach (adapted for performance by Theodore Thomas) (Miss Annie B. Norton, Miss Annie Louise Cary, Sig. Italo Campanini, Mr. M. W. Whitney, chorus, orchestra, and organ); Symphony in C, "Jupiter" (Köchel, 551); "Jubilate," Handel (Miss Annie Louise Cary, Mr. Fred Harvey, Mr. M. W. Whitney).

First Matinee, May 19. Overture, "Leonora," No. 3, Beethoven; Aria, "Shall I on Mamre's fertile plain," from "Joshua," Handel (Mr. M. W. Whitney); Variations on a theme by Haydn, from "Chorale St. Antoine," Brahms; Aria, "Il mio tesoro," from "Don Giovanni," Mozart (Mr. Fred Harvey); Scherzo from "Midsummer Night's Dream," Mendelssohn; Romanza, "Selva opaca," from "William Tell," Rossini (Miss Amy Sherwin); Symphonic poem, "Phaeton," op. 39, Saint-Saëns; Romanza, "Celeste Aïda," Verdi (Sig. Italo Campanini); "Pizzicato Polka," Strauss; Song, "I'm a Roamer," from "Son and Stranger," Mendelssohn (Mr. J. F. Rudolphsen); "Centennial Inauguration March," Wagner.

Second Evening Concert, May 19. "Missa Solennis," in D major, op. 123, Beethoven (Miss Amy Sherwin, Miss Annie Louise Cary, Miss Emma Cranch, Sig.

Italo Campanini, Mr. Fred Harvey, Mr. J. F. Rudolphsen, Mr. M. W. Whitney, chorus, orchestra, organ); Symphony, No. 4, in D minor, op. 120, Schumann.

Second Matinee, May 20. Overture, "Calm Sea and prosperous Voyage," Mendelssohn; Aria, "Deh vieni," from "Marriage of Figaro," Mozart (Miss Emma Cranch); Allegretto and scherzo, from Symphony No. 7, Beethoven; "Siegmund's Love Song" (Sig. Italo Campanini), and "Ride of the Valkyries," from "Die Walküre," Wagner; Symphonic poem, "Tasso," Liszt; Aria, "O don fatale," from "Don Carlos," Verdi (Miss Annie Louise Cary); Prelude, minuet, and fugue, op. 10, Reinhold; Song, "The Two Grenadiers," Schumann (Mr. M. W. Whitney); "Rakoczy March," Berlioz.

Third Evening Concert, May 20. Scenes from Longfellow's "Golden Legend," prize composition, Dudley Buck (Miss Annie B. Norton, Mr. Fred Harvey, Mr. J. F. Rudolphsen, Mr. M. W. Whitney, chorus, orchestra, and organ); Overture, "King Lear," Berlioz; Scene 1, "The Rhine Daughters, Siegfried"; Scene 2, "Siegfried, Hagen, Gunther," from Act III., "Die Götterdämmerung," Wagner (Miss Amy Sherwin, Miss Emma Cranch, Sig. Italo Campanini, Mr. J. F. Rudolphsen, Mr. M. W. Whitney).

Third Matinee, May 21. Selections from "Iphigenia in Aulis," Overture, Scena, "Diane impitoyable" (Mr. J. F. Rudolphsen), Gluck; "Air," Bach; Recitative, "Awake, Saturnia," and aria, "Hence, hence away," from "Semele," Handel (Miss Annie Louise Cary); "Wedding March" and variations, from "Country Wedding Symphony," Goldmark; Scene and aria, "La notte fugge ormai," from "Faust," Spohr (Miss Annie B. Norton); Overture, "Marriage of Figaro," Mozart; "Slumber Song," from "Masaniello," Auber (Sig. Italo Campanini); "Turkish March," from "Ruins of Athens," Beethoven; Romanza, "Vane,

vane," from "Robert le Diable," Meyerbeer (Miss Amy Sherwin); "Valse Caprice," Rubinstein; Cobbler's Song, "Jerum, jerum," from "Die Meistersinger" (Mr. M. W. Whitney); "Slavonic Rhapsody," No. 3, op. 45, Dvorak.

Fourth Evening Concert, May 21. Symphony No. 5, in C minor, op. 67, Beethoven; "Missa Solennis," in D Major, op. 123, Beethoven (Miss Amy Sherwin, Miss Annie B. Norton, Miss Annie Louise Cary, Miss Emma Cranch, Sig. Italo Campanini, Mr. Fred Harvey, Mr. J. F. Rudolphsen, Mr. M. W. Whitney, chorus, orchestra, organ); "Zadok, the Priest," coronation anthem, Handel (chorus, orchestra, and organ).

Fifth Festival, 1882

First Evening Concert, May 16. "Requiem," Mozart (Frau Materna, Miss Cary, Mr. Candidus, Mr. Whitney, chorus, orchestra, and organ); Symphony No. 8, in F, op. 93, Beethoven; Aria, "Abscheulicher," from "Fidelio," Beethoven (Frau Materna); "Te Deum Dettingen," Handel (Miss Cary, Mr. Toedt, Mr. Remmertz, chorus, orchestra, and organ).

First Matinee, May 17. Overture, aria, "Non più andrai" (Mr. Remmertz); Canzona, "Voi che sapete" (Miss Cary); Aria, "E Susanna non vien" (Frau Materna), from "Nozze di Figaro," Mozart; Symphony No. 7, in A, op. 92, Beethoven; Overture, "Genoveva," Schumann; Aria, "Penelope weaving a Garment," from "Odysseus," Bruch (Miss Cranch); Song, "Am Meer," Schubert (Mr. Remmertz); Duo, "Ich wollt meine Liebe," Mendelssohn (Frau Materna and Miss Cary); "Ball Scene," from the dramatic symphony, "Romeo and Juliet," Berlioz.

Second Evening Concert, May 17. "Passion Music," according to Saint Matthew, Bach (Frau Materna, Annie L. Cary, Elizabeth Hetlich, Eleonora Kopp, Wil-

liam Candidus, George Henschel, Franz Remmertz, T. J. Sullivan, and Myron W. Whitney; George E. Whiting, organ, first and second chorus, first and second orchestra, and choir of boys).

Second Matinee [*Wagner Programme*], *May 18.* "Huldigung's March"; Vorspiel, "Lohengrin"; "Gathering of Mastersingers," "Pogner's Address" (Mr. Henschel), prelude to Act III., "The Master Song of Walther" (Mr. Candidus), introduction to Act I., "Die Meistersinger"; Scene 2, "Before Walhalla" (Mr. Remmertz), "Loge's Tidings" (Mr. Toedt), Closing Scene (Miss Hetlich, Miss Kopp, Miss Cranch), "Das Rheingold"; Prelude to Act I., "Siegmund's Love Song" (Mr. Candidus), "The Ride of the Valkyries," "Wotan's Farewell" (Mr. Henschel), and "Magic Fire Scene," from "Die Walküre"; "Siegfried's Death," finale to "Die Götterdämmerung" (Frau Materna).

Third Evening Concert, May 18. Symphony in C, No. 9, Schubert; Scenes from "Goethe's Faust," Schumann (Mrs. Osgood, Miss Cary, Miss Kopp, Miss Cranch, Miss Hetlich, Miss Wilson, Mr. Toedt, Mr. Sullivan, Mr. Henschel, Mr. Whitney).

Third Matinee, May 19. Selections from "Euryanthe," Weber (Mrs. Osgood, Mr. Candidus, and Mr. Henschel); Concerto in G, Bach (string orchestra); Aria, "Che farò senz' Euridice," from "Orpheus," Gluck (Miss Cary); Aria, "In questa Tomba," Beethoven (Mr. Whitney); Duo from "Benvenuto Cellini," Berlioz (Mrs. Osgood and Mr. Toedt); Symphony to Dante's "Divina Commedia," Liszt.

Fourth Evening Concert, May 19. "Forty-sixth Psalm," Gilchrist, prize composition (Mrs. Osgood, chorus, organ, and orchestra); "Tragic Overture," op. 31, Brahms; Scena, "Ocean, thou mighty Monster," Weber (Frau Materna); "The Fall of Troy," from "Les Troyens," Berlioz (Frau Materna, Mrs. Osgood, Miss

Cranch, Mr. Candidus, Mr. Toedt, Mr. Henschel, Mr. Remmertz, and Mr. Whitney).

SIXTH FESTIVAL, 1884

First Evening Concert, May 20. "The Redemption," Gounod (Mme. Christine Nilsson, Mrs. Annie Norton-Hartdegen, Miss Emily Winant, Mr. Theodore J. Toedt, Mr. Max Heinrich, Mr. Franz Remmertz, chorus, organ, and orchestra).

Second Evening Concert, May 21. Symphony No. 5, in C minor, op. 67, Beethoven; Selections from "Tannhäuser," Overture, Act I., Scene 1, "Bacchanale," "Chorus of Sirens"; Scene 3, "Tannhäuser, a young shepherd, and the pilgrims"; Scene 4, "Tannhäuser, the Landgrave, and the Minstrel Knight"; Act II., Introduction, Scene 1, "Elizabeth"; Scene 2, "Elizabeth, Tannhäuser, and Wolfram"; Scene 4, March and chorus; Act III., Introduction, "Tannhäuser's Pilgrimage"; Scene 1, "Elizabeth, Wolfram, and the elder pilgrims"; Scene 2, "Wolfram alone," "Song to the Evening Star"; Scene 3, "Tannhäuser, Wolfram, later, Landgrave, Minstrels, elder and younger pilgrims" (Herr Scaria, Herr Winkelmann, Mr. Remmertz, Mr. Toedt, Mr. Heinrich, Mr. Lindau, Mr. Gerold, Frau Friedrich Materna, Miss Emma Juch, chorus, and orchestra).

First Matinee [Wagner Programme], May 22. Overture, "Spinning Chorus" and ballad from "The Flying Dutchman" (Miss Juch and Miss Winant); Vorspiel, "Good Friday's Spell" and "Funeral Procession," from "Parsifal" (Herr Scaria and Herr Winkelmann); "Ride of the Valkyries," "Wotan's Farewell," and "Magic Fire Scene," from "Die Walküre" (Herr Scaria); Finale to Act III., "Siegfried's Wooing," from "Siegfried" (Frau Materna and Herr Winkelmann).

Third Evening Concert [Beethoven Programme], May 22. March and chorus, "Ruins of Athens," "Twine ye the

Garlands"; Overture, "Leonora," No. 2; Scena and aria, "Ah! perfido" (Mme. Christine Nilsson); "Minuet and finale," from String Quartet in C, No. 9 (string orchestra); Trio, "Tremate, empi tremate" (Mme. Nilsson, Herr Winkelmann, Herr Scaria); Ninth Symphony, in D minor, op. 125 (Miss Juch, Miss Winant, Herr Winkelmann, Mr. Remmertz, chorus, and orchestra).

Fourth Evening Concert, May 23. "Israel in Egypt," Handel (Miss Juch, Mrs. Norton-Hartdegen, Miss Winant, Mr. Toedt, Mr. Remmertz, Herr Scaria, chorus, organ, and orchestra).

Second Matinee, May 24. Toccata, Bach; Symphony in G minor, Mozart; Recitative and aria, "From mighty Kings," from "Judas Maccabæus," Handel (Mme. Nilsson); Overture, "Leonora," No. 3, Beethoven; Introduction, duo, "The Song has died away," from Act III. (Mme. Nilsson and Herr Winkelmann), and vorspiel to Act I., "Lohengrin," Wagner; "Siegfried's Death," from "Die Götterdämmerung," Wagner.

Fifth Evening Concert, May 24. "The German Requiem," op. 45, Brahms (Miss Juch, Mr. Remmertz, chorus, organ, and orchestra); Prelude to Act I., "Love duo," and finale to Act II. of "Tristan and Isolde," Wagner (Herr Winkelmann, Frau Materna, Miss Juch, Herr Scaria, Mr. Toedt).

Seventh Festival, 1886

First Evening Concert, May 18. "The Creation," Haydn (Lilli Lehmann, William Candidus, Myron W. Whitney, chorus, and orchestra); Symphony No. 7, in A major, op. 92, Beethoven.

Second Evening Concert, May 19. Mass in B minor, Bach (Lilli Lehmann, Emma Cranch, Theodore J. Toedt, Myron W. Whitney); Symphony No. 2, in C major,

op. 61, Schumann; Aria from "Fidelio," Beethoven; Overture, "Husitzka," Dvorak.

First Matinee, May 20. Symphony No. 8, in B minor, "Unfinished," Schubert; Scena, "Enfin il est dans ma Puissance," from "Armide," Gluck (Lilli Lehmann); Part songs for women's voices, op. 17, Brahms; "Scherzo Capriccioso," op. 66, Brahms; Overture, op. 84, lied, "Die Trommel gerühst" (Lilli Lehmann), entr'acte, larghetto, lied, "Freudvoll und leidvoll" (Lilli Lehmann), entr'acte, allegro, allegretto, finale to "Egmont," Beethoven; Aria from "Ruins of Athens," Beethoven (M. W. Whitney); Symphonic poem, "Festklänge," Liszt.

Third Evening Concert, May 20. "Damnation of Faust," Berlioz (Helene Hastreiter, William Candidus, William Ludwig, Myron W. Whitney, chorus, orchestra, chorus of children).

Fourth Evening Concert, May 21. Symphony No. 3, "Eroica," op. 55, Beethoven; Aria, "I have lost my Eurydice," from "Orpheus," Gluck (Helene Hastreiter); "The Tower of Babel," Rubinstein (William Candidus, Alonzo E. Stoddard, Myron W. Whitney, chorus, orchestra, chorus of children).

Second Matinee, May 22. Overture, "Melusine," Mendelssohn; "Ariadne auf Naxos" (Helene Hastreiter); "Twenty-third Psalm," Schubert (chorus of women); "Les Rameaux," Faure (William Ludwig); Aria, "Die Stille Nacht entweicht," Spohr (Emma Juch); "Mephisto Waltz," Liszt; Song, "Mignon," Liszt (Helene Hastreiter); "Symphonie Fantastique," Berlioz.

Fifth Evening Concert, May 22. Overture, duo, "Like to a Vision," from "The Flying Dutchman," Wagner (Miss Juch and Mr. Ludwig); Vorspiel, finale, "Liebestod," from "Tristan and Isolde," Wagner (Lilli Lehmann); "Waldweben," from "Siegfried," Wagner;

"Zu neuen Thäten" (Lilli Lehmann and Mr. Candidus), "Siegfried's Rhine Journey" and "Siegfried's Death," from "Die Götterdämmerung," Wagner; Prelude, "Hans Sachs's Monologue," quintet, chorus of cobblers, tailors, and bakers, dance of apprentices, procession of Master-singers, chorus "Awake," "Prize Song," and finale, "Die Meistersinger," Act III. (Miss Juch, Miss Cranch, Mr. Candidus, Mr. Toedt, Mr. Stoddard, Mr. Ludwig).

EIGHTH FESTIVAL, 1888

First Evening Concert, May 22. Hymn, op. 36, Weber (Frau Lilli Lehmann, Miss Emma Cranch, Mr. Theodore J. Toedt, Mr. Myron W. Whitney, chorus, organ, and orchestra); Symphony No. 5, in C minor, op. 67, Beethoven; "Eine Faust Ouvertüre," Wagner; Cantata, "Song of Promise," op. 43, J. K. Paine (composed for the festival) (Frau Lilli Lehmann, chorus, organ, and orchestra).

Second Evening Concert, May 23. "St. Paul," Mendelssohn (Mme. Giulia Valda, Miss Emma Cranch, Mr. Edward Lloyd, Mr. Myron W. Whitney, chorus, organ, and orchestra).

First Matinee, May 24. Overture, recitative, and aria, "Du Kennst den Verräther," from "Don Juan," Mozart (Frau Lilli Lehmann); Recitative and aria, "Ach, mir lächelt umsonst," from "Joseph in Egypt," Mehul (Mr. Toedt); Recitative and Rondo, "Ja, der Augenblick erscheinet," Weber (Mrs. Moore-Lawson); Symphony No. 3, in C minor, op. 78, Saint-Saëns; Overture, "Manfred," op. 115, Schumann; Song, "Gretchen am Spinnrad, "Schubert (Frau Lilli Lehmann); Aria, "She alone charmeth my Sadness," from "Irene," Gounod (Mr. Whitney); Recitative and aria from "Faust." Spohr (Mrs. Moore-Lawson); "Rhapsody," No. 2, Liszt.

Third Evening Concert, May 24. "The Spectre's Bride," dramatic cantata, op. 69, Dvorak (Frau Lilli Lehmann, Edward Lloyd, Alonzo E. Stoddard, chorus, and orchestra); Symphony, "Ländliche Hochzeit," op. 26, Goldmark.

Fourth Evening Concert, May 25. "Paradise Lost," Rubinstein (Mme. Giulia Valda, Miss Hetlich, Miss Cranch, Mr. Lloyd, Mr. Stoddard, Mr. Whitney, chorus, organ, and orchestra).

Second Matinee, May 26. Suite No. 3, in D major, Bach; Aria, "Sound an Alarm," from "Judas Maccabæus," Handel (Mr. Lloyd); Recitative and aria, "Ihr Götter ew'ger Nacht," from "Alceste," Gluck (Frau Lilli Lehmann); Symphony No. 6, "Pastoral," op. 68, Beethoven; "Funeral March," Chopin; Romanza, "Dahin ist meine Ruh," from "Faust," Berlioz (Frau Lilli Lehmann); Aria, "Cujus Animam," from "Stabat Mater," Rossini (Mr. Lloyd); Aria, "Täglich eilen wir im Fluge," Rubinstein (Mme. Giulia Valda); Morceau Symphonique, "La Russie," Rubinstein (orchestra and organ).

Fifth Evening Concert [Wagner Programme], May 26. Overture, "Bacchanale," and duo, from "Tannhäuser" (Frau Lehmann and Herr Kalisch); Vorspiel and "Lohengrin's Farewell" (Mr. Lloyd); "Prayer," and finale, from "Lohengrin" (Mrs. Moore-Lawson, Miss Cranch, Mr. Toedt, Mr. Stoddard, and Mr. Whitney, chorus, and orchestra); Vorspiel and "Walther's Preislied," from "Die Meistersinger" (Mr. Lloyd); "Siegfried's Death" (orchestra), finale, and "Brünnhilde's Immolation," from "Die Götterdämmerung" (Frau Lehmann).

Ninth Festival, 1890

First Evening Concert, May 20. "The Messiah," Handel (Mrs. Theodore J. Toedt, Miss Emily Winant, Mlle.

Clementine de Vere, Mr. Edward Lloyd, Mr. M. W. Whitney, chorus, orchestra, and organ).

Second Evening Concert, May 21. Overture, recitative, and aria, "Wo berg' ich mich?" from "Euryanthe," Weber (Herr Emil Fischer); Symphony in E flat, op. 97, "Rhenish," Schumann; "Stabat Mater," op. 58, Dvorak (Mlle. Clementine de Vere, Miss Emily Winant, Mr. Edward Lloyd, Herr Emil Fischer, chorus, and orchestra).

First Matinee, May 22. Fugue in A minor, Bach; Air, "Rolling in foaming Billows," from "The Creation," Haydn (Mr. M. W. Whitney); Aria, "Dein bin ich," from "Il Re Pastore," Mozart (Mrs. Corinne Moore-Lawson); Symphony No. 4, in B flat, op. 60, Beethoven; Air, "O, 'tis a glorious Sight," from "Oberon," Weber (Mr. Lloyd); Overture, "Spring," op. 36 (new), Goldmark; "Serenade," Victor Herbert (Mrs. Corinne Moore-Lawson); "Symphonic variations," op. 78, Dvorak; Air, "Lend me your Aid," from "La Reine de Saba," Gounod (Mr. Lloyd); "Rhapsodie España," Chabrier.

Third Evening Concert, May 22. "The Deluge," Saint-Saëns (Mrs. Corinne Moore-Lawson, Miss Emily Winant, Mr. Theodore J. Toedt, Mr. M. W. Whitney, chorus, and orchestra); Overture, ballad, and "Spinning Chorus" (Mlle. de Vere and Miss Winant), duo "Like to a Vision" (Mlle. de Vere and Mr. Emil Fischer), from "The Flying Dutchman," Wagner; "Ride of the Valkyries," "Wotan's Farewell," and "Magic Fire Scene," from "Die Walküre," Wagner (Mr. Fischer); "Siegfried's Death," from "Die Götterdämmerung," Wagner; Vorspiel to "Die Meistersinger," Wagner.

Fourth Evening Concert, May 23. "Passion Music," according to St. Matthew, Bach (Mrs. Theodore J. Toedt, Miss Emily Winant, Mr. M. W. Whitney, Mr.

Edward Lloyd, Mr. Emil Fischer, Mr. Albert F. Maish, Mr. Max Bendix, violin, Mr. Arthur Mees, organ, first and second chorus, first and second orchestra, and chorus of boys).

Second Matinee, May 24. Concert overture, "Melusine," op. 32, Mendelssohn; Aria, "Schöne Donna," from "Don Juan," Mozart (Mr. Emil Fischer); Symphony No. 9, in C major, Schubert; "Mad Scene," from "Hamlet," Ambroise Thomas (Mlle. Clementine de Vere); "Septet," op. 20, Beethoven; Romanza, "Evening Star," from "Tannhäuser," Wagner (Mr. Fischer); "Hungarian Dances" (first time), Brahms; Aria, from "L'Étoile du Nord," Meyerbeer (Mlle. Clementine de Vere); "Polonaise," No. 2, Liszt.

Fifth Evening Concert, May 24. Symphony No. 7, in A major, op. 62, Beethoven; Aria, "Oh! Rachel," from "La Juive," Halévy (Mr. Lloyd); "Requiem," Verdi (Mlle. Clementine de Vere, Miss Emily Winant, Mr. Edward Lloyd, Mr. Emil Fischer, chorus, and orchestra); "Hallelujah Chorus," from "The Messiah," Handel.

Tenth Festival, 1892

First Evening Concert, May 24. "St. Paul," Mendelssohn (Mrs. Corinne Moore-Lawson, Miss Ida M. Smith, Mr. Edward Lloyd, Mr. William Ludwig, chorus, orchestra, and organ).

Second Evening Concert, May 25. Scenes from "Alceste," Gluck (Mme. Antonia Mielke, Mrs. Corinne Moore-Lawson, Miss Ida M. Smith, M. Andreas Dippel, Mr. Albert F. Maish, Mr. William Ludwig, Mr. George E. Holmes, chorus, and orchestra); Symphony No. 3, "Eroica," op. 55, Beethoven; "Cantata," op. 50, Becker (Mme. Antonia Mielke, Miss Ida M. Smith, Mr. Andreas Dippel, Mr. George E. Holmes, chorus, orchestra, and organ).

First Matinee, May 26. Symphony No. 3, in F, op. 90, Brahms; Recitative and aria, "Awake, Saturnia," from "Semele," Handel (Miss Ida M Smith); Aria, "Our Hearts in Childhood's Morn," from "Iphigenia in Tauris," Gluck (Mr. Edward Lloyd); Recitative and aria, "Non mi dir," from "Don Giovanni," Mozart (Mrs. Corinne Moore-Lawson); Overture and scena, "Ocean, thou mighty Monster," from "Oberon," Weber (Mme. Antonia Mielke); "Marche Funèbre," Chopin-Thomas; Aria, "Gerechter Gott," from "Rienzi," Wagner (Mme. Marie Ritter-Goetze); Aria, "Lend me your aid," from "Reine de Saba," Gounod (Mr. Edward Lloyd); Aria, "No Torments now," from "Le Cid," Massenet (Mlle. Clementine de Vere); Symphonic poem, "Mazeppa," Liszt.

Third Evening Concert, May 26. "Christmas Oratorio" (parts I. and II.), Bach (Mme. Marie Ritter-Goetze, Mrs. Corinne Moore-Lawson, Mr. Edward Lloyd, Mr. George E. Holmes, chorus, orchestra, and organ); Symphony No. 1, in B flat, op. 38, Schumann; "Te Deum," Bruckner (Mrs. Corinne Moore-Lawson, Mme. Marie Ritter-Goetze, Mr. Edward Lloyd, Mr. George E. Holmes, chorus, orchestra, organ).

Fourth Evening Concert, May 27. "Euryanthe," Act I., Weber (Mlle. Clementine de Vere, Mme. Antonia Mielke, Mr. William Ludwig, Mr. Edward Lloyd, Mr. George E. Holmes, Mr. Andreas Dippel, chorus, and orchestra); Vorspiel, "Good Friday's Spell" and, "Transformation Scene," from "Parsifal," Wagner (Andreas Dippel and William Ludwig); Scenes from Act III., "Tannhäuser," Wagner (Mr. Edward Lloyd and William Ludwig, chorus, and orchestra); "Siegfried's Death," "Funeral March," "Grünnhilde's final Scene," from "Die Götterdämmerung," Wagner (Mr. Andreas Dippel, Mme. Antonia Mielke).

Second Matinee, May 28. Overture, quartet, "Mir ist so wunderbar" (Mlle. de Vere, Mme. Mielke, Mr.

Dippel, Mr. Ludwig), recitative and aria, "Abscheulicher" (Mme. Mielke), introduction to Act II., recitative and aria, "Gott! welch' Dunkel!" (Andreas Dippel), and overture, "Leonora," No. 3, from "Fidelio," Beethoven; Aria from "Esclarmonde," Massenet; Symphony No. 5, in E minor, op. 64, Tschaikowsky; "Im Treibhaus" and "Träume" (instrumentation by Theodore Thomas), Wagner; Song, "The two Grenadiers," Schumann (Mr. Ludwig); "Rakoczy March," Berlioz.

Fifth Evening Concert, May 28. "Requiem Mass," op. 89, Dvorak (Mlle. Clementine de Vere, Mme. Marie Ritter-Goetze, Mr. Edward Lloyd, Mr. George E. Holmes, chorus, orchestra, and organ); Symphony No. 8, in F, op. 93, Beethoven; Quintet (Mlle. Clementine de Vere, Mme. Marie Ritter-Goetze, Mr. Edward Lloyd, Mr. Andreas Dippel, Mr. George E. Holmes), and chorus, "Awake," from "Die Meistersinger," Wagner.

ELEVENTH FESTIVAL, 1894

First Evening Concert, May 22. "Elijah," Mendelssohn (Mrs. Emma Eames-Story, Mrs. Carl Alves, Miss Ida M. Smith, Mr. Ben Davies, Mr. Watkin Mills, double quartet, chorus, orchestra, organ).

Second Evening Concert, May 23. Overture, "Sappho" (first time in this country), Goldmark; Aria, "Ah! si la liberté," from "Armide," Gluck (Mrs. Emma Eames-Story); Symphony No. 2, in D minor, op. 70, Dvorak; "Hora Novissima," op. 30, H. W. Parker (Mrs. Emma Eames-Story, Mrs. Carl Alves, Mr. W. H. Rieger, Mr. Watkin Mills, chorus, orchestra, and organ).

First Matinee, May 24. Overture, "Fingal's Cave," Mendelssohn; Recitative, "E Susanna," and aria, "Dove Sono," from "Nozze di Figaro," Mozart (Mrs. Emma Eames-Story); Symphony No. 4, in E minor,

op. 89, Brahms; Songs, "Prince Madoc's Farewell," Villiers Stanford, and "All through the Night," Somervell (Mr. Plunket Greene); Overture, "Benvenuto Cellini (Berlioz); Song, "Gretchen am Spinnrad," Schubert (Mrs. Emma Eames-Story); "Marche Funèbre," Chopin-Thomas; Three Hungarian songs, "Mohac's Field," "Where the Tisza's Torrents Dwell," and "Shepherd, see thy Horse's foaming mane," Francis Korbay (Mr. Plunket Greene); "Kaiser March," Wagner.

Third Evening Concert, May 24. Suite No. 2, in B minor, Bach; Recitative and aria, "Waft her, Angels," from "Jephthah," Handel (Mr. Ben Davies); "One Hundred and thirty-seventh Psalm," "By the Waters of Babylon," op. 14, Goetz (Mrs. Emma Eames-Story, Mr. Watkin Mills, chorus, and orchestra); Symphony No. 9, op. 125, Beethoven (Mrs. Emma Eames-Story, Mrs. Carl Alves, Mr. Ben Davies, Mr. Watkin Mills, chorus, and orchestra).

Fourth Evening Concert, May 25. Overture, "Romeo and Juliet," Tschaikowsky; "Song of Destiny," op. 54, Brahms (chorus and orchestra); Symphony in B minor, "Unfinished," Schubert; Recitative and aria, "Non mi dir," from "Don Giovanni," Mozart (Miss Antoinette Trebelli); "Moses, op. 112, third and fourth tableaux (first time in this country), Rubinstein (Miss Antoinette Trebelli, Mrs. Carl Alves, Mr. Ben Davies, Mr. Watkin Mills, Mr. Plunket Greene, chorus, orchestra, organ, and choir of boys).

Second Matinee, May 26. Overture, aria, "Through the Forests," from "Der Freischütz," Weber (Mr. Ben Davies); Symphony No. 4, in B flat, op. 60, Beethoven; Three Irish Melodies (arranged by Villiers Stanford), "The Lament for Owen Roe O'Neill," "Sweet Isle," "The March of the Maguire" (Mr. Plunket Greene); "Carnival Overture," op. 92 (new), Dvorak; Polonaise, "Je suis Titania," from "Mignon," Ambroise

Thomas (Miss Antoinette Trebelli); "Hungarian Dances" (first set), Brahms; Songs, "Wer sich der Einsamkeit ergiebt," Schubert, "Winter nacht," Hollander, "Ein Ton," Cornelius, and "Das Maidlein," old German Minnelied (1540) (Plunket Greene); Symphonic poem, "Les Préludes," Liszt.

Fifth Evening Concert, May 26. "Requiem Mass," op. 5, Berlioz (Mr. Ben Davies, with augmented chorus and orchestra and four brass bands); Overture, "Tannhäuser's Pilgrimage" (orchestra), "Elizabeth's Prayer" (Mrs. Emma Eames-Story), and "Song to the Evening Star" (Mr. Plunket Greene), from "Tannhäuser," Wagner; Vorspiel, "Hans Sachs's Monologue," "Prize Song," quintet, chorus "Awake," from "Die Meistersinger," Wagner (Mrs. Emma Eames-Story, Miss Ida M. Smith, Mr. Ben Davies, Mr. N. H. Rieger, Mr. Plunket Greene, chorus and orchestra).

Twelfth Festival, 1896

First Evening Concert, May 19. Overture, "Magic Flute," Mozart; Selections from "Judas Maccabæus," Handel (Lillian Nordica, Marie Brema, Ben Davies, Watkin Mills, chorus, orchestra, and organ); Symphony No. 7, in A major, Beethoven; Aria, "Ah! perfido," Beethoven (Lillian Nordica); Vorspiel to "Die Meistersinger," Wagner.

Second Evening Concert, May 20. Oratorio, "Francis," Tinel (Medora Henson, Ben Davies, George J. Hamlin, Ffrangcon Davies, Plunket Greene, Watkin Mills, chorus, orchestra, and organ).

First Matinee, May 21. Variations, "Chorale St. Antoine," Brahms; Songs, "Am Meer" and "Der Doppelgänger," Schubert (Plunket Greene); Symphony, "Pathétique," Tschaikowsky; Introduction (orchestra) and finale to "Tristan and Isolde," Wagner (Lillian Nordica); "Scherzo," op. 45, Goldmark; Songs, "My Love's an Arbutus," "O, ye Dead," and "By the

Waters of Babylon" (Plunket Greene); "Polonaise," in A flat, Chopin (instrumentation by Theodore Thomas); Aria from "Queen of Sheba," Gounod (Lillian Nordica); "Till Eulenspiegel's Merry Pranks," Strauss.

Third Evening Concert, May 21. "Samson and Delilah," Saint-Saëns (Marie Brema, Ben Davies, Ffrangcon Davies, Watkin Mills, Plunket Greene, Charles H. Robinson, Charles L. Garner, Albert F. Maish, chorus, and orchestra).

Fourth Evening Concert, May 22. Overture, "Leonora," No. 3, Beethoven; Aria, "Abscheulicher," from "Fidelio," Beethoven (Frau Lohse-Klafsky); Symphony No. 1, in B flat, Schumann; "Bacchanale" and "Prayer," from "Tannhäuser," Wagner (Frau Lohse-Klafsky); Cantata, "The Swan and the Skylark," A. Goring Thomas (Mrs. Corinne Moore-Lawson, Mrs. Marie Brema, Ben Davies, Ffrangcon Davies, Watkin Mills, chorus, and orchestra).

Second Matinee, May 23. Overture, "Le Carnaval Romain," Berlioz; Romance from "Damnation of Faust," Berlioz (Marie Brema); Symphony, "From the New World," Dvorak; Romance, "There's a Bower of Roses," from "The Veiled Prophet," Villiers Stanford (Marie Brema); Overture (orchestra) and aria, "Ocean, thou mighty Monster," from "Oberon," Weber (Frau Lohse-Klafsky); Character picture, "Gretchen," and "Mephisto Waltz," Liszt; Aria, "Dich theure Halle," from "Tannhäuser," Wagner (Frau Lohse-Klafsky); Overture, "1812," Tschaikowsky.

Fifth Evening Concert, May 23. Selections from "Die Walküre," Wagner (Ben Davies, Marie Brema, and Plunket Greene); "Siegfried's Death," and finale to "Die Götterdämmerung" (Lillian Nordica); Symphony No. 9, op. 125, Beethoven (Lillian Nordica, Marie Brema, Ben Davies, Watkin Mills, chorus, and orchestra).

THIRTEENTH FESTIVAL, 1898

First Evening Concert, May 24. "Damnation of Faust," Berlioz (Miss Macintyre, Ben Davies, David Bispham, Joseph Baernstein, chorus, orchestra, and chorus of boys).

First Matinee, May 25. Symphony in G minor (Köchel, 550), Mozart; Aria, "Waft her, Angels," from "Jephthah," Handel (Mr. Ben Davies); Overture, "Coriolanus," Beethoven; "The Three Gipsies," Liszt (Mrs. Josephine S. Jacoby); Tone poem, "Thus spake Zarathustra," Strauss; "Werbelieder," from "Die Meistersinger," Wagner (Mr. Ben Davies); Symphonic poem, "Les Éolides," César Franck; Aria, "Der Hirt auf dem Felsen," Schubert (Mrs. Corinne Moore-Lawson); "Invitation to the Dance," Weber.

Second Evening Concert, May 25. Chorale and chorus from "The Reformation Cantata," Bach; Aria, "Wie nähte mir der Schlummer," from "Der Freischütz," Weber; Symphony No. 2, in D major, op. 73, Brahms; Overture, "Nature," op. 91, Dvorak; "Prayer," from "Tannhäuser," Wagner (Miss Macintyre); Scenes from "Olaf Trygvasson," Grieg (Miss Gertrude May Stein, Mrs. Corinne Moore-Lawson, Joseph S. Baernstein, chorus, and orchestra).

Third Evening Concert, May 26. Symphony No. 5, in C minor, op. 67, Beethoven; "Missa Solennis," in D major, op. 123, Beethoven (Miss Macintyre, Mrs. Josephine S. Jacoby, Mr. Ben Davies, Mr. David Bispham, chorus, orchestra, and organ).

Fourth Evening Concert, May 27. Symphony No. 4, in D minor, op. 120, Schumann; "Paradise and the Peri," op. 50, Schumann (Mrs. Corinne Moore-Lawson, Miss La Nora Caldwell, Miss Helen Wright, Miss Gertrude May Stein, Mrs. Josephine S. Jacoby, Mr. Ben Davies, Mr. George Hamlin, Mr. David Bispham, Mr. Joseph S. Baernstein, chorus, and orchestra).

Second Matinee, May 28. Overture, "Academic Festival," Brahms; Aria, "An jenem Tag," from "Hans Heiling," Marschner (Mr. David Bispham); Symphonic suite, "Scheherazade," op. 35, Rimsky-Korsakov; Aria, "Where art thou, father dear?" from "Spectre's Bride," Dvorak (Miss Macintyre); Overture to a comedy, "Prodana nevesta," Smetana; Aria from "Les Troyens," Berlioz (Miss Gertrude May Stein); Romanza from "La Gioconda," Ponchielli (Mr. George Hamlin); Symphonic poem, "Le Rouet d'Omphale," Saint-Saëns; Aria, "L'Altra Notte," from "Mefistofele," Boito (Miss Macintyre); "Festival March and National Hymn," Kaun (orchestra, organ, and chorus).

Fifth Evening Concert, May 28. Overture, aria, "The Term's expired," "Spinning Chorus," and ballad, duo, "Like to a vision," from "The Flying Dutchman," Wagner (Miss Macintyre, Miss Gertrude May Stein, Mr. David Bispham); Vorspiel, "Good Friday's Spell," "Funeral Procession," finale, "Glorification," from "Parsifal," Wagner (Mr. Ben Davies, Mr. David Bispham, Mr. Joseph Baernstein).

Fifteenth Festival, 1902

First Evening Concert, May 14. Toccata in F, for organ, Bach (J. Fred Wolle); "The Beatitudes," César Franck (Mrs. Marie Zimmerman, Miss Clara Turpen, Mme. Gertrude May Stein, Mr. Ellison Van Hoose, Mr. Andrew Black, Mr. Gwilym Miles, Mr. Ben Davies, chorus, orchestra, and organ).

First Matinee, May 15. Suite No. 3, in D major, Bach; Scenes from "Orpheus," Gluck (Mme. Gertrude May Stein, chorus, and orchestra); Aria, "Il mio tesoro," from "Don Giovanni," Mozart (Mr. Ben Davies); Symphony No. 3, "Eroica," op. 55, Beethoven; "Ride of the Valkyries," "Wotan's Farewell," and "Magic

Fire Scene," from "Die Walküre," Wagner (Mr. Andrew Black).

Second Evening Concert, May 16. Prelude and fugue in B minor, for organ (Mr. William Middleschulte); Mass in B minor, Bach (Mrs. Marie Zimmerman, Mme. Gertrude May Stein, Mr. Ben Davies, and Mr. Andrew Black).

Second Matinee, May 17. "Serenade," No. 1, in D major, op. 11, Brahms; Aria, "Sorge infausta," from "Orlando," Handel, and song, "The Pipes of Pan," Elgar (Mr. Andrew Black); Concert overture, "Cockaigne," Elgar; Suite, a fairy tale, "Pohadka," op. 16, Joseph Suk; Aria, "Il est deux," from "Hérodiade," Massenet (Mrs. Mary Zimmerman); "Love Scene," from "Feuersnot," Strauss; "The Forging of the Sword," from "Siegfried," Wagner (Mr. Ellison Van Hoose); "Siegfried's Death," and final scene from "Die Götterdämmerung," Wagner.

Third Evening Concert, May 17. "Requiem Mass," op. 5, Berlioz (Mr. Ben Davies, chorus, and augmented orchestra); Tone poem, "Don Juan," Strauss; Selections from "Die Meistersinger," Act III., Wagner (Mrs. Marie Zimmerman, Mme. Gertrude May Stein, Mr. Ben Davies, Mr. Ellison Van Hoose, Mr. Andrew Black, chorus, and orchestra).

Sixteenth Festival, 1904

First Evening Concert, May 11. Suite No. 2, in B minor, Bach; Mass in B minor, Bach (Miss Agnes Nicholls, Mme. Schumann-Heink, Mr. William Green, Mr. Watkin Mills, chorus, orchestra, and organ, Mr. William Middelschulte, organist).

First Matinee, May 12. Symphony in E flat (Köchel, 543), Mozart; Aria, "Nie wird mich Hymen," from "Titus," Mozart (Mme. Schumann-Heink, clarinet obligato, Mr. Schreurs); Entr'acte, B minor, "Rosa-

munde," Schubert; Scena, "Ocean, thou mighty Monster," Weber (Miss Annie Nicholls); Variations, op. 36, March, "Pomp and Circumstance," op. 39, Elgar; Symphony No. 8, in F major, op. 93, Beethoven; "The Three Gipsies," Liszt (Mme. Schumann-Heink, violin obligato, Mr. Kramer); "Bacchanale," from "Tannhäuser," and prelude and "Isolde's Love-Death," from "Tristan and Isolde," Wagner (Miss Agnes Nicholls).

Second Evening Concert, May 13. Incidental music and funeral march, "Grania and Diarmid," op. 42, Elgar; "The Dream of Gerontius," op. 38, Elgar (Miss Muriel Foster, Mr. William Green, Mr. Watkin Mills, chorus, orchestra, and organ); Tone poem, "Death and Transfiguration," op. 24, Strauss; Scene and aria, "Abscheulicher," from "Fidelio," Beethoven (Miss Agnes Nicholls); "Hymn," op. 26, Berlioz (chorus and orchestra).

Second Matinee, May 14. Overture, aria, "Divinités du Styx," from "Alceste," Gluck (Mme. Schumann-Heink); Symphony No. 9, in D minor, "Unfinished," Bruckner; "Rhapsody," op. 53, Brahms (Mme. Schumann-Heink, chorus of men, and orchestra); "Sea Pictures," op. 37, "In Haven," "Where Corals lie," "The Swimmer," Elgar (Miss Muriel Foster); Rondo, "Till Eulenspiegel's Merry Pranks," Strauss; "Hymnus," op. 33, Strauss (Miss Muriel Foster); Overture, "1812," Tschaikowsky.

Third Evening Concert, May 14. "Missa Solennis," in D major, op. 123, Beethoven (Miss Agnes Nicholls, Mme. Schumann-Heink, Mr. William Green, Mr. Watkin Mills, violin, Mr. Leopold Kramer, chorus orchestra, and organ); Symphony No. 9, in D minor, op. 125, Beethoven (Miss Agnes Nicholls, Mme. Schumann-Heink, Mr. William Green, Mr. Watkin Mills, chorus and orchestra).

X

THE PHILADELPHIA CENTENNIAL PROGRAMMES

[1876]

[The inauguration and closing programmes of the Philadelphia Centennial Exposition are appended, as souvenirs of an important national event. During the Exposition period, May 10, 1876, to Nov. 10, 1876, Mr. Thomas also gave sixty-three garden concerts and ten "festival" concerts, the former at the Women's Centennial Music Hall and Garden, and the latter at the Academy of Music, the details of which are referred to in the first volume of this work.—EDR.]

Inauguration Programme, May 10, 1876. "Grand Centennial Inauguration March," Wagner; "Centennial Hymn" (poem by Whittier), J. K. Paine (chorus and orchestra); Cantata, "Centennial Meditation of Columbia" (poem by Sidney Lanier), Dudley Buck (M. W. Whitney, chorus, and orchestra); "Hallelujah Chorus," from the Messiah," Handel (chorus and orchestra).

Closing Programme, November 10, 1876. "Inauguration March," Wagner; Chorale and fugue, Bach; Selection from the "Dettinger Te Deum," Handel (chorus and orchestra); Finale to Fifth Symphony, Beethoven; "Hallelujah Chorus," from the "Messiah," Handel (chorus); "America" (chorus and orchestra); Doxology, "Old Hundred" (chorus and orchestra).

XI

THE NEW YORK PHILHARMONIC SOCIETY

[1877–1891]

[Mr. Thomas was elected conductor of the New York Philharmonic Society in 1877, succeeding Dr. Leopold Damrosch. His term of service included the thirty-sixth season (1877-1878) and the thirty-eighth to the forty-ninth seasons (1879-1891), inclusive. He was absent in Cincinnati during the

thirty-seventh season, and Mr. Adolph Neuendorff filled his place. The programmes of his seventy-eight concerts are appended.—EDR.]

THIRTY-SIXTH SEASON, 1877–1878

First Concert, November 24, 1877. Overture, "Les deux Journées," Cherubini; Symphony No. 6 ("Pastoral"), op. 68, Beethoven; Selections from "Manfred," Schumann; Suite for pianoforte and orchestra, op. 200 (first time), Raff (Mr. S. B. Mills); "Mazeppa," Liszt.

Second Concert, December 22. Symphony in C minor, op. 68, Brahms; violin concerto, Mendelssohn, first movement (Master Leopold Lichtenberg); Overture, "Leonora," No. 2, op. 72, Beethoven; Prelude, "Die Meistersinger."

Third Concert, January 12, 1878. Symphony No. 9, in C, Schubert; "Eine Faust Ouvertüre," Wagner; "Serenade" No. 3, in D minor, op. 69, for string orchestra, Volkmann (violoncello obligato by Mr. F. Bergner); "Ball Scene," from the Dramatic Symphony, "Romeo and Juliet," op. 17, Berlioz.

Fourth Concert, February 9. Symphony No. 9, in D, Mozart; Variations, theme by Haydn (Chorale St. Antoine), op. 56, Brahms; Overture, "Sakuntala," op. 13, Goldmark; Symphony No. 8, in F, op. 93, Beethoven.

Fifth Concert, March 9. "Overture, Scherzo, and Finale," op. 52, Schumann; Scene and aria from "Der Freischütz," Weber (Miss Mathilda Wilde); Concerto for the pianoforte, No. 3, in C minor, op. 37, Beethoven (Mr. Richard Hofmann); "Die Loreley," Liszt (Miss Wilde); Symphony No. 3, op. 153, "Im Walde," Raff.

Sixth Concert, April 6. Music to Goethe's "Egmont," op. 84, Beethoven (the songs by Mme. Eugenie Pappenheim); Symphony No. 2, "Ocean," op. 42, Rubinstein; "Siegfried's Death" and Finale, "Die Götterdämmerung," Wagner (Brünnhilde, Mme. Pappenheim).

THIRTY-EIGHTH SEASON, 1879–1880

First Concert, November 22, 1879. Overture, "King Lear," op. 4, Berlioz; Concerto, for piano and orchestra, op. 23, Tschaikowsky (Mr. Franz Rummel); "Ride of the Valkyries," from "Die Walküre," and "Siegfried's Death," from "Die Götterdämmerung," Wagner; Symphony, in C minor, No. 5, op. 67, Beethoven.

Second Concert, December 20. Overture, "Consecration of the House," op. 124, Beethoven; Duo, "Crudel! perchè finora," from "Le Nozze di Figaro," Mozart (Mlle. Valleria and Signor Galassi); "Prelude, Minuet, and Fugue," for string orchestra, op. 10 (new), Hugo Reinhold; Scena and aria, "Ocean! Thou mighty Monster!" from "Oberon," Weber (Mlle. Valleria); Symphony No. 1, in B flat, op. 38, Schumann; Romance, "Evening Star, from "Tannhäuser," Wagner (Sig. Galassi); Vorspiel, "Die Meistersinger," Wagner.

Third Concert, January 24, 1880. Overture, "Anacreon," Cherubini; "Prelude, Adagio, Gavotte and Rondo" (new), Bach (adapted for string orchestra by S. Bachrich); Concerto No. 4, in G major, op. 58, Beethoven (Mr. Hermann Rietzel); Symphony No. 4, in D minor, op. 95, "Dramatic," Rubinstein.

Fourth Concert, February 21. "Adagio and Fugue," in C minor, Mozart (string orchestra); Symphony No. 4, in B flat, op. 60, Beethoven; Concerto for the piano, No. 2, in F minor, op. 21, Chopin (Mr. Rafael Joseffy); "Introduction and Finale," "Tristan and Isolde," Wagner.

Fifth Concert, March 20. Symphony No. 8, in B flat, Haydn; Music to "A Midsummer Night's Dream," Mendelssohn (1, overture; 2, scherzo; 3, song with chorus; 4, intermezzo; 5, nocturne; 6, "Wedding

March"; 7, finale); Symphony No. 9, in C major, Schubert.

Sixth Concert, April 24. "Chromatic Fantasia and Fugue," Bach (adapted for orchestra and dedicated to Theodore Thomas by George F. Bristow); "Die Götterdämmerung," Act III., Wagner (Scene 1, "The Three Rhine Daughters, and Siegfried" (*Woglinde*, Miss Sherwin; *Wellgunde*, Mrs. Bruxton; *Flosshilde*, Miss Henne; *Siegfried*, Sig. Campanini); Scene 2, "Siegfried, Hagen, and Gunther" (*Siegfried*, Sig. Campanini; *Hagen*, Mr. Remmertz; *Gunther*, Mr. Steinbuch); Symphony No. 7, in A major, op. 92, Beethoven.

THIRTY-NINTH SEASON, 1880–1881

First Concert, November 13, 1880. Symphony No. 3, op. 55, Beethoven; Concerto, op. 16, Henselt (Mr. Rafael Joseffy); Introduction to Act III., "Die Meistersinger," Wagner; Symphony, "Harold in Italy," op. 16, Berlioz (viola obligato, Max Schwartz).

Second Concert, December 11. Overture, "Coriolanus," op. 62, Beethoven; Symphony No. 8, in B minor, "Unfinished," Schubert; "Siegfried" (Final Scene, Act I.), "The Welding of the Sword" Wagner (*Siegfried*, Mr. W. C. Tower; *Mime*, Mr. Max Treumann); "A Faust Symphony," Liszt (choruses by New York Liederkranz, Beethoven Männerchor, and New York chorus).

Third Concert, January 15, 1881. Symphony, in G minor, Mozart; Recitative and aria, from "Siroe," Act II., Handel (Mr. George Henschel); Introduction to Third Act, "Medea," Cherubini; Scena and aria, "Wo berg ich mich?" from "Euryanthe," Weber (Mr. Henschel); Symphony No. 2, in C major, op. 61, Schumann.

Fourth Concert, February 12. Cantata, "A Stronghold Sure," Bach (adapted for performance by Theodore

Thomas); Symphony No. 9, in D minor, op. 125, Beethoven (solo parts: Miss Hubbel, Miss Winant, Mr. Fritsch, and Mr. Remmertz).

Fifth Concert, March 11. Overture to Schiller's "Demetrius," op. 110 (new), Rheinberger; Concerto No. 3, in G major, Bach (string orchestra); Concerto in A minor, op. 54, Schumann (Mr. Rafael Joseffy); Fantasia, "Romeo and Juliet," op. 18 (new), Svendsen; Symphony No. 6 ("Pastoral"), op. 68, Beethoven.

Sixth Concert, April 9. Symphony No. 2, in D major, op. 73, Brahms; "Hecuba," op. 92, Rubinstein (Miss Emily Winant); "A Faust Overture," Wagner; "In questa Tomba oscura," Beethoven (Miss Winant); Scenes from the Dramatic Symphony, "Romeo and Juliet," op. 17, Berlioz.

FORTIETH SEASON, 1881–1882

First Concert, November 12, 1881. Overture, "Tragic," op. 81 (new), Brahms; Concerto for piano, No. 2, op. 44 (new), Tschaikowsky (Mme. Madeline Schiller); Symphony No. 4, in B flat, op. 60, Beethoven; Two episodes from Lenau's "Faust," Liszt.

Second Concert, December 10. Entr'acte, in B minor, from "Rosamunde," Schubert; Concerto for two violins, in D minor, Bach (Hermann Brandt and Richard Arnold); Symphony No. 5, in G minor, op. 107 (new), Rubinstein; Aria, from "The Flying Dutchman," Wagner (Sig. Galassi); Overture, "Leonora," No. 3, Beethoven.

Third Concert, January 14, 1882. Symphony, in D major, Haydn; Concerto No. 4, in G major, op. 58, Beethoven (Mr. Rafael Joseffy); Symphony No. 3, in E flat, op. 97, "Rhenish," Schumann.

Fourth Concert, February 11. Symphony, in D major, Mozart; Aria, "Ah! that my Heart's blest freedom," from "Armide," Gluck (Mrs. E. Aline Osgood); "Min-

uet and Finale," string quartet No. 9, in C, Beethoven (string orchestra); Duet, "O, Teresa!" from "Benvenuto Cellini," Berlioz (Mrs. Osgood and Mr. Toedt); Symphony, "Tell," op. 63 (new), Hans Huber.

Fifth Concert, March 11. Overture, "Genoveva," Schumann; "Das Rheingold," Wagner (prelude and scene, "In the Depths of the Rhine," up to the beginning of Scene 2, "before Walhall"; fragment, "Loge's Tidings"; grand closing scene, "Wotan, Donner, Froh, Loge, and the Three Rhine Daughters"); Symphony No. 5, in C minor, op. 67, Beethoven.

Sixth Concert, April 15. Overture, "Consecration of the House," op. 124, Beethoven; Concerto, in B flat, op. 18 (first time), Hermann Götz (Mr. Hermann Rietzel); Romanza, "Unter blühenden Mandelbäumen," from "Euryanthe," Weber (Sig. Campanini); Vorspiel, "Lohengrin," Wagner; Symphony, in C, No. 9, Schubert.

FORTY-FIRST SEASON, 1882–1883

First Concert, November 11, 1882. Symphony, in C minor (new), "Scandinavian," Frederic H. Cowen; Recitative and aria, "Mia speranza," Mozart (Miss Emma Thursby); Vorspiel, "Parsifal" (manuscript), Wagner; "Die Loreley," Liszt (Miss Thursby); Symphony, in A, No. 7, op. 92, Beethoven.

Second Concert, December 9. Symphony, in C (Köchel, 551), Mozart; Second concert, in B flat, op. 83 (new), Brahms (Mr. Rafael Joseffy); Symphony, in F, No. 3, op. 153, "Im Walde" (in memoriam), Raff.

Third Concert, January 6, 1883. Symphony, in D, op. 60 (new), Anton Dvorak; "Rhapsodie," op. 53 (first time), Brahms (Miss Antonia Henne and German Liederkranz); "Capriccio," op. 4, Hermann Grädener; Symphony No. 8, in F, op. 93, Beethoven.

Fourth Concert, February 10. Symphony No. 1, in E flat, Haydn; Concerto for violin, No. 1, op. 26, Max Bruch (Mr. John F. Rhodes); "Concert Overture," op. 32 (new), Hugo Reinhold; Symphony No. 1, in B flat, op. 38, Schumann.

Fifth Concert, March 10 [*In Memoriam Richard Wagner*]. "Eine Faust Ouvertüre"; "Wotan's Abschied," and "Feuerzauber," from "Die Walküre" (*Wotan*, Mr. Franz Remmertz); "Siegfried's Tod," from "Die Götterdämmerung"; Symphony, "Eroica," Beethoven.

Sixth Concert, April 7. Overture, "Medea," op. 22, Bargiel; "Serenade," in D, op. 9, for string orchestra, Robert Fuchs; Concerto, in A minor, op. 54, Schumann (Mr. Rafael Joseffy); Symphony, in C, No. 2, "Ocean," op. 42, Rubinstein.

FORTY-SECOND SEASON, 1883–1884

First Concert, November 10. Toccata (adapted for grand orchestra by G. Esser), Bach; Symphony, in B flat, No. 4, op. 60, Beethoven; Aria, "Deh, per questo istante," from "La Clemenza di Tito," Mozart (Miss Agnes B. Huntington); Ballad, for orchestra, "La Belle Dame sans Merci" (manuscript), A. C. Mackenzie; Songs "Der Page," Rubinstein, and "Von ewiger Liebe," Brahms (Miss Huntington); Overture, "King Lear," op. 4, Berlioz.

Second Concert, December 15. Symphony, in F, op. 9, Herman Götz; Concerto, for pianoforte, No. 5, in E flat, op. 73, Beethoven (Carl Baermann); Symphony, No. 4, in D minor, op. 120, Schumann.

Third Concert, January 19, 1884. Serenade in G (manuscript), C. Villiers Stanford; Overture, "Leonora," No. 2, Beethoven; Concerto, in G, Bach (string orchestra); Symphony No. 4, "Dramatic," op. 95, Rubinstein.

Fourth Concert, February 16. Symphony, in C minor ("Scandinavian"), Cowen; Variations on a theme by

Haydn (Chorale St. Antoine), Brahms; Scherzo from "Romeo and Juliet," Berlioz; Symphony, in C minor, No. 5, op. 67, Beethoven.

Fifth Concert, March 15. Symphony, in G minor, Mozart; Concerto No. 4, in D minor, op. 70, for piano, Rubinstein (Mr. Rafael Joseffy); Symphony, No. 2, in C, op. 61, Schumann.

Sixth Concert, April 19. Symphony, in C, No. 9, Schubert; Scena and aria, "Wo berg ich mich?" from "Euryanthe," Weber (Herr Emil Scaria); Overture, "Sakuntala," Goldmark; "Pogner's Address" (Herr Emil Scaria), and vorspiel, "Die Meistersinger," Wagner.

FORTY-THIRD SEASON, 1884–1885

First Concert, November 15, 1884. Symphony, No. 3, in F major, op. 90 (new), Brahms; Scena and aria, "E dunque ver?" op. 58, Rubinstein (Mme. Fursch-Madi); Dramatic Overture, "Husitzka" (new), Dvorak; "Romance," from "Hérodiade," Massenet (Mme. Fursch-Madi); Symphony No. 7, in A major, op. 92, Beethoven.

Second Concert, December 13. Symphony, in F minor (manuscript), Richard Strauss; Overture, "Coriolanus," op. 62, Beethoven; Concerto for violoncello, op. 33, Volkmann (Mr. F. Giese); Symphony, in E flat, op. 97, "Rhenish," Schumann.

Third Concert, January 10, 1885. Overture, "Benvenuto Cellini," Berlioz; "Symphonic Variations" (new), Jean Louis Nicodé; Recitative and aria, "Ocean, thou mighty Monster!" from "Oberon," Weber (Miss Louise Pyk); Symphony No. 6 ("Pastoral), op. 68, Beethoven; Excerpts from "Die Götterdämmerung" ("Morning Dawn," "Siegfried's Rhine Journey," and "Siegfried's Death"), Wagner.

Fourth Concert, February 14. Overture, "Egmont," op. 84, Beethoven; Concerto for piano, in D minor (Köchel,

No. 466), Mozart (Mr. Richard Hofmann); "Prelude, Minuet, and Fugue," op. 10, Hugo Reinhold (string orchestra); Symphony No. 5, "Lenore," op. 177, Raff.

Fifth Concert, March 14. Overture, "Manfred," Schumann; "Siegfried Idyl," Wagner; Symphonic tone-picture, "Wallenstein's Camp, the Capuchin's Sermon," F. Rheinberger; Symphonie Fantastique, "Épisode de la vie d'un artiste," Berlioz.

Sixth Concert, April 11. Symphony No. 4, in B flat minor, "The Welsh" (new), Cowen; Concerto for piano, No. 2, in A major, Liszt (Mr. Rafael Joseffy); Symphony No. 5, in C minor, op. 67, Beethoven.

FORTY-FOURTH SEASON, 1885–1886

First Concert, November 14, 1885. Overture, "Euryanthe," Weber; Symphonic Prologue to Shakespeare's "Othello" (new), Arnold Krug; Concerto No. 1, op. 26, Max Bruch (Miss Maud Powell); "Scherzo Capriccioso," op. 66 (first time), Dvorak; Symphony No. 3, "Eroica," Beethoven.

Second Concert, December 12. Symphony, in G minor, Mozart; Scena and aria, "Ah! perfido," Beethoven (Mme. Fursch-Madi); Overture, "Melusine," Mendelssohn; "Forth the Eagle has flown," from "The Lyre and the Harp," Saint-Saëns (Mme. Fursch-Madi); Symphony, in C minor, op. 60 (new), Xaver Scharwenka.

Third Concert, January 9, 1886.. Overture, "Iphigenia in Aulis," Gluck; Symphony, in E flat (No. 3, B. and H. Edition), Haydn; Concerto for piano, in A minor, op. 54, Schumann (Mr. Carl Faelten); Symphony, No. 2, in D minor, op. 70 (new), Dvorak.

Fourth Concert, February 13. Overture, "Tragic," op. 60, Brahms; Symphony No. 2, in C major, op. 61, Schumann; Symphonic poem, "Orpheus," Liszt; Excerpts

from "Die Götterdämmerung ("Morning Dawn," "Siegfried's Rhine Journey," and "Siegfried's Death"), Wagner.

Fifth Concert, March 13. Suite No. 2, in B minor, Bach; "Ariadne auf Naxos," Haydn (Miss Helene Hastreiter); Symphony, in B flat, op. 60 (new), Bernard Scholz; "Mignon," Liszt (Miss Hastreiter); Overture, "King Lear," Berlioz.

Sixth Concert [Beethoven Night], April 10. Music to Goethe's "Egmont" (the songs by Miss Emma Juch); Concerto No. 4, in G major, op. 58 (Mr. Rafael Joseffy); Symphony No. 9, in D minor, op. 125 (Miss Juch, soprano; Miss Helen D. Campbell, contralto; Mr. William Candidus, tenor; Mr. Alonzo E. Stoddard, baritone; Brooklyn Philharmonic Chorus).

FORTY-FIFTH SEASON, 1886–1887

First Concert, November 13, 1886. Overture, "Leonora," No. 3, Beethoven; Symphony No. 1, in B flat, op. 38, Schumann; Scenes from "Nero," third act (first time), Rubinstein (Miss Emma Juch and Mr. William Ludwig); Symphony No. 7, in E major (new), Anton Bruckner.

Second Concert, December 4. Overture, "Genoveva," Schumann; Symphony No. 8, in F major, op. 93, Beethoven; Finale, "Die Götterdämmerung," Wagner (*Brünnhilde*, Frau Lilli Lehmann); Symphony, after Byron's "Manfred," op. 58 (new), Tschaikowsky.

Third Concert, January 15, 1887. Symphony No. 8, in B minor, "Unfinished," Schubert; "La Fauvette," from "Zémire et Azor," Grétry (Miss Laura Moore, flute obligato, Mr. Weiner); Symphony No. 4, in E minor (new), Brahms; Song, "The Unknown Land," Berlioz (Miss Moore); Symphonic poem, "Die Ideale," Liszt.

Fourth Concert, February 19. Symphony No. 4, in B flat, op. 60, Beethoven; Concerto No. 2, in B, op. 83, Brahms (Mr. Rafael Joseffy); Symphony No. 3, in C minor, op. 78 (new), Saint-Saëns.

Fifth Concert, March 19. Symphony No. 4, in A major, Mendelssohn; "Septet," op. 20, Beethoven; Symphony, "Dramatic," No. 4, op. 95, Rubinstein.

Sixth Concert, April 9. Symphony, in E minor (manuscript), Alberto Franchetti; "Concertstück," op. 79, Weber (Miss Adele Aus der Ohe); Symphony No. 7, in A major, op. 92, Beethoven.

FORTY-SIXTH SEASON, 1887–1888

First Concert, November 19, 1887. "Eine Faust Ouvertüre," Wagner; Symphony No. 5, in C minor, op. 67, Beethoven; Concerto for violin, op. 46, Rubinstein (Mme. Camilla Urso); Symphonic poem, "Festklänge," Liszt.

Second Concert, December 10. Overture, Leonora, No. 2, Beethoven; Scena and aria, "Wo berg ich mich?" from "Euryanthe," Weber (Mr. Emil Fischer); Symphony No. 2, in D major, op. 73, Brahms; Songs, "Mondnacht," and "Ich kann's nicht fassen, nicht glauben," Schumann; "Ständchen" and "Ungeduld," Schubert (Miss Griswold); Vorspiel, "Die Meistersinger," Wagner.

Third Concert, January 14, 1888. Suite No. 3, in D major, Bach; Symphonic Prologue to Shakespeare's "Othello," Arnold Krug; Concerto for piano, op. 23, Tschaikowsky (Mr. Rafael Joseffy); Symphony No. 4, in D minor, op. 120, Schumann.

Fourth Concert, February 11. Overture, "Prometheus," op. 16, Bargiel; Recitative and aria, "Rollend in schäumenden Wellen," from "Die Schöpfung," Haydn (Mr. Emil Fischer); Concerto, in G major, Bach (string

orchestra); "Der Wanderer," Schubert (Mr. Fischer); Symphony, "Eroica," Beethoven.

Fifth Concert, March 10. Overture, "Manfred," op. 115, Schumann; "Siegfried Idyl," Wagner; Concerto No. 5, in E flat, op. 73, Beethoven (Miss Adele Aus der Ohe); Symphony No. 1, in D major, op. 60, Dvorak.

Sixth Concert, April 21. "Funeral March," Chopin-Thomas (in memory of the late Joseph W. Drexel); Symphony No. 6, op. 68, "Pastoral," Beethoven; Recitative and aria, "Abscheulicher," from "Fidelio," Beethoven (Frau Lilli Lehmann); "Symphonic Variations," op. 27, Nicodé; "Gretchen am Spinnrad," Schubert (Frau Lehmann); Overture, "Tannhäuser," Wagner.

FORTY-SEVENTH SEASON, 1888–1889

First Concert, November 17. 1888. Overture, "Iphigenia in Aulis," Gluck; Symphony No. 2, in E flat, op. 35 (new), Goldmark; Songs, "Am Meer" and "Der Doppelgänger," Schubert (Mr. Emil Fischer); "Symphonic Variations," op. 78 (new), Dvorak; Excerpts from "Die Walküre" "Ride of the Valkyries," "Wotan's Farewell," and "Magic Fire Scene"), Wagner (*Wotan*, Mr. Fischer).

Second Concert, December 8. "Overture, Scherzo, and Finale," op. 52, Schumann; "The Waking of the Valkyrie," from "Sigurd" (new), Reyer (Mme. Fursch-Madi); Concerto No. 8, "Scena Contante," Spohr (Mr. Richard Arnold); Fragment from "Hérodiade" (new), Massenet (Mme. Fursch-Madi); Symphony, "Ocean," op. 42 (first edition), Rubinstein.

Third Concert, January 12, 1889. Symphony, in C major, "Jupiter," Mozart; Recitative and aria, from "Le Nozze di Figaro," Mozart (Miss Emma Juch); "Theme and Variations," from Sextet, op. 18, Brahms

(string orchestra); "Die junge Nonne," Schubert (Miss Juch); Symphony No. 7, in A major, op. 92, Beethoven.

Fourth Concert, February 9. Toccata, in F major, and fugue, in A minor, Bach; Symphony No. 1, in C minor, op. 68, Brahms; Fantasia for pianoforte and orchestra, in C major, op. 15 ("Wanderer"), Schubert-Liszt (Mr. Carl Baermann); "Slavonic Dances," op. 72, Dvorak.

Fifth Concert, March 9. Overture, "Twelfth Night," op. 40 (new), Mackenzie; Scena and aria, from "Faust," Spohr (Frau Marie Schroeder-Hanfstängl); Charakterbild, "Gretchen," Liszt; "Träume," Wagner (Frau Schroeder-Hanfstängl); "Menuetto and Finale," from Quartet, in C major, op. 50, Beethoven (string orchestra); Symphony No. 3, "Im Walde," op. 153, Raff.

Sixth Concert, April 13. Overture, "Coriolanus," op. 62, Beethoven; Symphony No. 4, in B flat, op. 60, Beethoven; Concerto for piano, No. 1, E minor, op. 11, Chopin-Tausig (Mr. Rafael Joseffy); "Bacchanale," from "Tannhäuser," and "Kaisermarsch," Wagner.

FORTY-EIGHTH SEASON, 1889–1890

First Concert, November 16, 1889. Symphony, in E flat, op. 97, "Rhenish," Schumann; Concerto for piano, No. 3, in G major, Rubinstein (Miss Adele Aus der Ohe); "Scherzo Capriccioso," op. 66, Dvorak; "Theme and Variations," from D minor Quartet, Schubert (string orchestra); "Les Préludes," Liszt.

Second Concert, December 7. Vorspiel, "Die Meistersinger," Wagner; Recitative and aria, from "Euryanthe," Weber (Mr. Emil Fischer); Concert overture, "Melusine," Mendelssohn; Songs, "Nachtstück" and "Mein," Schubert (Mr. Fischer); Symphony No. 9, in C major, Schubert.

Third Concert, January 11, 1890. Symphony, in E flat (Köchel, No. 543), Mozart; Aria, "Gli angui d'inferno,"

from "The Magic Flute," Mozart (Mlle. Clementina de Vere); "An Island Fantasy," op. 45, J. K. Paine; Recitative and aria, from "Jessonda," Spohr (Mlle. de Vere); Symphony No. 8, in F major, op. 93, Beethoven.

Fourth Concert, February 8. Overture, "Medea," op. 22, Bargiel; Aria, from "Hans Heiling," Marschner (Mr. Theodor Reichmann); Symphony No. 5, in E minor, op. 64, Tschaikowsky; Romanza, from "Tannhäuser," Wagner (Mr. Reichmann); "Septet," op. 20, variations, scherzo, and finale, Beethoven.

Fifth Concert, March 8. Symphony, in G major, No. 6, (B. and H. Edition), Haydn; Concerto for piano, op. 16, Henselt (Mr. Rafael Joseffy); Symphony No. 2, in C major, op. 61, Schumann.

Sixth Concert, April 12. Sinfonia, from "Christmas Oratorio," Bach; Sonata, in F minor (for orchestra, by Theodore Thomas), Bach; Madrigal, "Matona, Lovely Maiden," Orlando Lassus, and Part song, "The Wood Minstrels," Mendelssohn (The Metropolitan Musical Society, conducted by Wm. R. Chapman); Symphony No. 9, in D minor, Beethoven (vocal parts: Clementina de Vere, Emily Winant, William H. Rieger, Max Treumann, and the Metropolitan Musical Society).

FORTY-NINTH SEASON, 1890–1891

First Concert, November 15, 1890. Suite No. 2, op. 47 (new), Moszkowsky; Concerto for piano, No. 5, in E flat, op. 73, Beethoven (Mr. Franz Rummel); Symphony No. 4, in D minor, op. 120, Schumann.

Second Concert, December 6. Overture, "Prometheus Bound," op. 38 (new), Goldmark; Recitativo con rondo, "Mia speranza adorata," Mozart (Mlle. Clementina de Vere); Symphony No. 4, op. 86, "The Consecration of Sound," Spohr; Air, "O, grant me in the

Dust to fall," from "St. Ludmila," Dvorak (Mlle. de Vere); Dramatic Overture, "Husitzka," op. 67, Dvorak.

Third Concert, January 10, 1891. Overture, "The Flying Dutchman," Wagner; "Ivan IV., The Terrible," op. 79, Rubinstein; Concerto for violin, in G major (first time), Joachim (Mme. Camilla Urso); Symphony No. 2, in D major, op. 36, Beethoven.

Fourth Concert, February 7. Overture to Shakespeare's "Antony and Cleopatra," op. 116 (new), Rubinstein; Symphony No. 8, in B minor ("Unfinished"), Schubert; Concerto for piano, No. 2, in F minor, op. 21, Chopin (Mrs. Fanny Bloomfield-Zeisler); Symphony No. 1, in B flat, op. 38, Schumann.

Fifth Concert, March 7. Symphony, in G minor, Mozart; Aria, "Die ihr die Triebe," from "Le Nozze di Figaro," Mozart (Frau Ritter-Goetze); Variations on a theme by Haydn ("Chorale St. Antoine"), Brahms; Songs, "Die Lotusblume," and "Es hat die Rose sich beklagt," Franz, and "Murmelndes Lüftchen," Jensen (Frau Ritter-Goetze); Symphony No. 5, in E minor, op. 64, Tschaikowsky.

Sixth Concert, April 11. Overture, "Fingal's Cave," op. 26, Mendelssohn; Concerto for piano, in A minor, op. 54, Schumann (Miss Adele Aus der Ohe); Overture-Fantasia, "Hamlet," op. 67 (new), Tschaikowsky; Symphony, "Eroica," Beethoven.

XII

CHICAGO SUMMER NIGHT CONCERTS

[1877–1890]

[The summer night concerts given by Mr. Thomas at the Exposition Building in Chicago during a period of thirteen years were the most important and significant of all his popular concerts, because of the high qualities of standard music performed as well as of the new music of contemporary composers heard for the first time in this country. They derive an added

interest from the fact that their success was one of the prominent considerations which led Mr. Thomas to the final decision to make Chicago his home. There were three hundred and sixty-nine of these concerts. In making a selection from the list of programmes, the "composers," "ball room," "historical," and "request" have been preferred, and are given in full. Regular "request" programmes as a concert feature were made by Mr. Thomas for the first time in the first season (1877) of these concerts. They are significant as showing the progress of musical education and the changes in popular taste.—EDR.]

REQUEST PROGRAMMES

First Concert, July 16, 1877. Overture, "Tannhäuser," Wagner; Allegretto, Eighth Symphony, Beethoven; "Largo," Handel (violin solo, S. E. Jacobsohn); "Rhapsodie Hongroise," No. 2, Liszt; Overture, "William Tell," Rossini; "Träumerei," Schumann; "Fantaisie Caprice," Vieuxtemps; "Carnival of Venice" (burlesque); "Funeral March of a Marionette," Gounod; Waltz, "Wiener Bonbons," Strauss; "Amaryllis," Ghys; Overture, "Zampa," Hérold.

Second Concert, July 23. Symphonic poem, "Le Rouet d'Omphale," Saint-Saëns; "German Dances," Schubert; "Wedding March," Soedermann; "Fantaisie Caprice," Vieuxtemps; Overture, "Consecration of the House," Beethoven; "Gretchen," from "Eine Faust Symphonie," Liszt; Concerto in E minor, op. 11, Chopin (Mme. Eugénie De Roode-Rice); Fantasia, "Visions in a Dream," Lumbye; Waltz, "Wine, Woman and Song," Strauss; "Carnival of Venice" (burlesque).

Third Concert, August 3. Ballet music, "Paris and Helen," Gluck; "Pastorale," from "Christmas Oratorio," Bach; Symphony, "Military," Haydn; "Hungarian Dances," Brahms; Concerto for piano, No. 1, in E flat, Liszt (Mme. Julia Rivé-King); Ballet Music and "Wedding Procession," from "Feramors," Rubin-

stein; Ballet music, "Faust," Gounod; "Nouvelle Méditation," Gounod; Overture, "Masaniello," Auber.

[1881]

First Concert, July 22, 1881. Overture, "Jubilee," Weber; March movement, "Lenore" Symphony, Raff; "Rhapsody," No. 2, Liszt; "Serenade," Schubert; "Scènes Napolitaines," Massenet; "Prelude, Chorale, and Fugue," Bach; "Largo," Handel; Allegretto, Eighth Symphony, Beethoven; Symphonic poem, "Les Préludes," Liszt; Overture, "Semiramide," Rossini; "Turkish Patrol," Michaelis; "Nouvelle Méditation," Gounod; "Rakoczy March," Berlioz.

Second Concert, July 29. March and overture, "Tannhäuser," Wagner; "Serenade," Schubert; Suite, "L'Arlésienne," Bizet; Overture, "Don Juan," Mozart; Allegretto and scherzo, Seventh Symphony, Beethoven; "Hungarian Dances," Brahms; "Carnival of Venice" (burlesque); "Amaryllis," Ghys; Waltz, "Iris Centrum," Strauss; "Torchlight March," No. 1, in B, Meyerbeer.

Third Concert, August 5. "Coronation March," Svendsen; Overture, "Leonora," No. 3, Beethoven; Air, Bach; "Spring Song," Mendelssohn; "Pizzicato Polka," Strauss; Symphonic poem, "Danse Macabre," Saint-Saëns; Overture, "Oberon," Weber; "Andante Cantabile," from "Jupiter" Symphony, Mozart; "Valse Caprice," Rubinstein; Symphonic poem, "Les Préludes," Liszt; Overture, "William Tell," Rossini; Fantasia, "Visions in a Dream," Lumbye; Waltz, "Illustrationen," Strauss; March, "Midsummer Night's Dream," Mendelssohn.

Fourth Concert, August 12. Overture, "Siege of Corinth," Rossini; March movement, "Lenore" Symphony, Raff; "Largo," Handel; "Turkish March," from "Ruins of Athens," Beethoven; Ballet music and "Wedding Pro-

cession," from "Feramors," Rubinstein; Music to "A Midsummer Night's Dream," Mendelssohn; "Waldweben," Wagner; "Träumerei," Schumann; Waltz, "On the beautiful blue Danube," Strauss; "Turkish Patrol," Michaelis.

Fifth Concert, August 19. March, "Midsummer Night's Dream," Mendelssohn; Overture, "Academic Festival" (new), Brahms; Finale to "Prometheus," Beethoven; Romance, "The Evening Star," from "Tannhäuser" (trombone solo, Mr. F. Letsch); "Eine Faust Ouvertüre," "The Ride of the Valkyries," "Wotan's Farewell," and "Magic Fire Scene," from "Die Walküre," "Waldweben," from "Siegfried," "Siegfried's Death," from "Götterdämmerung," Wagner; "Hungarian Rhapsody," No. 2, Liszt; "Ave Maria," Schubert; Waltz, "Wine, Woman and Song," Strauss; "Rakoczy March," Berlioz.

[1882]

First Concert, July 14, 1882. "Prelude, Chorale, and Fugue," Bach; "Ave Maria," Schubert; Symphonic poem, "Phaeton," Saint-Saëns; "Ride of the Valkyries," and "Kaiser March," Wagner; Overture, "Tannhäuser," Wagner; "Ocean" Symphony, supplementary movement, Rubinstein; "Hungarian Rhapsody," No. 2, Liszt; "Turkish March," Beethoven; "Träumerei," Schumann; "Serenade," Haydn; "Scènes Napolitaines," Massenet.

Second Concert, July 21. Overture, "The Flying Dutchman," Wagner; Symphonic poem, "Le Rouet d'Omphale," Saint-Saëns; Ballet music, "Queen of Sheba," Goldmark; Suite, op. 39 (new), Dvorak; Overture, "Coriolanus," Beethoven; "Largo," Handel; "Minuet," Boccherini; "Hungarian Dances" Brahms; Selections from "The Damnation of Faust" Berlioz; Overture, "Mignon," Ambroise Thomas; "Nouvelle

Méditation," Gounod; "Italian Waltz," Strauss; "Marche Indienne," from "L'Africaine," Meyerbeer.

Third Concert, July 31. Overture, "Anacreon," Cherubini; "Pastorale," from "Christmas Oratorio," Bach; "Ocean" Symphony, supplementary movement, Rubinstein; "Variations and March," op. 113, Lachner; Symphony No. 1, in B, op. 38, Schumann; "Swedish Wedding March," Soedermann; "Ave Maria," Bach-Gounod; Waltz, "On the beautiful blue Danube," Strauss; Overture, "The Merry Wives of Windsor," Nicolai.

Fourth Concert, August 4. March, "Tannhäuser," Wagner; Romanza, "Evening Star," from "Tannhäuser" (trombone solo by Mr. F. Letsch); "Wotan's Farewell," "Waldweben," and "Siegfried's Death," Wagner; "Prelude, Chorale, and Fugue," Bach; "Hungarian Dances," Brahms; Andante, Fifth Symphony, Beethoven; Overture, "William Tell," Rossini; "Invitation to the Dance," Weber; Two Norwegian Melodies, Grieg; March movement, "Lenore" Symphony, Raff; Suite, "Sylvia," Delibes.

[1883]

First Concert, July 13, 1883. Overture, "Jubilee," Weber; Nocturne and scherzo, from "Midsummer Night's Dream," Mendelssohn; Ballet music and "Wedding Procession," from "Feramors," Rubinstein; Overture, "Tannhäuser," Wagner; "Theme and Variations," from "Septet," Beethoven; "Scènes Alsaciennes," Massenet; Overture, "Semiramide," Rossini; Waltz, "Artist's Life," Strauss; "March of Victory," Liszt.

Second Concert, July 20. Symphony, "Lenore," Raff; Overture, "Rienzi"; Ballet air, "Paris and Helen," Gluck; "Ball Scene," from dramatic symphony, "Romeo and Juliet," Berlioz; Waltz, "Thousand and one Nights," Strauss; "Serenade," Schubert; "Minuet," Boccherini; Overture, "Mignon," Ambroise Thomas.

Third Concert, July 27. March, op. 101, Raff; "Prelude, Chorale, and Fugue," Bach; "Ocean" Symphony, supplementary movement, Rubinstein; Ballet music to "Queen of Sheba," Goldmark; Overture and romanza, "Evening Star," from "Tannhäuser" (trombone solo, Mr. Letsch); "Bridal Procession," introduction, "Nuptial Chorus," and march movement from "Lohengrin," Wagner; "Funeral March of a Marionette," Gounod; "Spring Song," Mendelssohn; Suite, "L'Arlésienne," Bizet.

Fourth Concert, August 3. March, from suite, op. 113, Lachner; Air, Bach; Ballet air, "Paris and Helen," Gluck; Selections from third act "Die Meistersinger," Wagner; Overture, "Macbeth," Kelley; Andante, from Fifth Symphony, Beethoven; "Bal Costumé," Rubinstein; Ballet music, "William Tell," Rossini; "Swedish Wedding March," Soedermann; "Scènes Napolitaines," Massenet.

Fifth Concert, August 10. Symphony in C (Köchel, 551), Mozart; Selections from "Orpheus," Gluck; Allegretto, Eighth Symphony, Beethoven; Ballet music, "Feramors," Rubinstein; Finale, Symphony in C, No. 9, Schubert; March movement, "Lenore" Symphony, Raff; "Spring Song," Mendelssohn; Waltz, "Carneval's Botschaften," Strauss; "Hungarian Rhapsody," No. 2, Liszt.

[Compare this request programme with the first one, July 16, 1877.—EDR.]

[1885]

First Concert, July 17, 1885. Overture, "Der Freischütz," Weber; "Invitation to the Dance," Weber; "Serenade," Schubert; "Allegretto," from the Eighth Symphony, Beethoven; "Waldweben," from "Siegfried," Wagner; Overture and romanza, "Evening Star," from "Tannhäuser," Wagner (trombone solo, Mr. Letsch); March movement, "Lenore" Symphony,

Raff; "Hungarian Rhapsody," No. 2, Liszt; "Funeral March of a Marionette," Gounod; "Ave Maria," Bach-Gounod; Waltz, "Village Swallows," Strauss; "Rakoczy March," Berlioz.

Second Concert, July 24. "Prelude, Chorale, and Fugue," Bach; March movement, "Lenore" Symphony, Raff; Ballet music, "Nero," Rubinstein; "Ride of the Valkyries," Wagner; Overture, "Leonora," No. 3, Beethoven; "Träumerei," Schumann; "Spring Song," Mendelssohn; "Ocean" Symphony, a supplementary movement, Rubinstein; Ballet music, "Sylvia," Delibes; Waltz, "Thousand and one Nights," Strauss; Selections from "Damnation of Faust," Berlioz.

Third Concert, July 27. Overture, "Preciosa," Weber; Andante from "Surprise" Symphony, Haydn; "Hungarian Dances," Brahms; Symphonic poem, "Phaeton," Saint-Saëns; Overture, "Festival," Lassen; "Largo," Handel; Scherzo, "Midsummer Night's Dream," Mendelssohn; "Hungarian Rhapsody," No. 12, Liszt; "Funeral March of a Marionette," Gounod; "Serenade," Schubert; Waltz, "Wine, Woman and Song," Strauss; Polonaise, "Mignon," Ambroise Thomas.

Fourth Concert, July 31. Overture, "Husitzka," Dvorak; Vorspiel, "Lohengrin," Wagner; "Ocean" Symphony, supplementary movement, Rubinstein; "Festival Overture," Lassen; Symphony, "Im Walde," second movement, Raff; "Hungarian Rhapsody," No. 6, Liszt; Overture, "Mignon," Ambroise Thomas; "Minuet," Boccherini; Symphonic poem, "Danse Macabre," Saint-Saëns; "Torchlight March," No. 1, Meyerbeer.

Fifth Concert, August 3. Overture, "Rosamunde," Schubert; March movement from "Lenore" Symphony, Raff; "Cujus Animam," from "Stabat Mater," Rossini (trumpet solo, Mr. F. Dietz); Ballet divertissement, "Henry VIII.," Saint-Saëns; Overture, "Oberon,"

Weber; Air, Bach; "Spring Song," Mendelssohn; "Hungarian Rhapsody," No. 2, Liszt; "Bridal Procession" from "Lohengrin," Wagner; "Swedish Wedding March," Soedermann; "Ave Maria," Bach-Gounod; Suite, "Sylvia," Delibes.

Sixth Concert, August 7. "Wedding March," Mendelssohn; Overture, "Semiramide," Rossini; "Largo," Handel; "Bal Costumé," Rubinstein; "Pastorale" from "Christmas Oratorio," Bach; Andante, Fifth Symphony, Beethoven; "Invocation of the Alpine Fay," Schumann; Symphonic poem, "Les Préludes," Liszt; "Scène de Bal," from "Charlotte Corday," Benoit; "Norwegian Folk Song," Svendsen; "Wotan's Farewell" and "Magic Fire Scene," from "Die Walküre," Wagner.

[1886]

First Concert, July 12, 1886. Overture, "Iphigenia in Aulis," Gluck; Andante, Fifth Symphony, Beethoven; "Waltz Movement," Volkmann; "Variations and Finale," op. 55, Tschaikowsky; Vorspiel, "Die Meistersinger," Wagner; "Hungarian Rhapsody," No. 2, Liszt; "Ave Maria," Bach-Gounod; "Ride of the Valkyries," Wagner; March movement, Symphony "Lenore," Raff; "Serenade," Schubert; "Spring Song," Mendelssohn; Suite, "Sylvia," Delibes.

Second Concert, July 16. "Wedding March," from "Midsummer Night's Dream," Mendelssohn; Overture, "Rosamunde," Schubert; "Rhapsody," No. 1, Andreas Hallen; A supplementary movement, "Ocean" Symphony, Rubinstein; Overture, "Der Freischütz," Weber; "Tarentelle," for flute and clarinet, (Mr. Oesterle and Mr. Schreurs) Saint-Saëns; Vorspiel, "Lohengrin," Wagner; Waltz, "Village Swallows," Strauss; "Minuet," Boccherini; Polonaise, "Mignon," A. Thomas.

Third Concert, July 19. Overture, "Jubilee," Weber; March movement, "Lenore" Symphony, Raff; "Wedding Music," op. 54, Adolph Jensen; "Valse Caprice," Rubinstein; Overture, "Husitzka," Dvorak; Air, Bach; "Waltz Movement," Volkmann; "Hungarian Rhapsody," No. 6, Liszt; Overture, "Merry Wives of Windsor," Nicolai; "La Vierge," Massenet; Waltz, "Thousand and one Nights," Strauss; March, "Rakoczy," Berlioz.

Fourth Concert, July 23. March, op. 113, Lachner; Overture, "Festival," Lassen; Romance, "Evening Star," from "Tannhäuser" (trombone solo by Mr. Letsch), Wagner; "The Nations," Moszkowski; Symphony No. 8, in B minor, "Unfinished," Schubert; "Bal Costumé," Suite No. 1. Rubinstein; "Dance of Happy Spirits" and "Dance of the Furies," from "Orpheus," Gluck; Symphonic poem, "Le Rouet d'Omphale," Saint-Saëns; "Swedish Wedding March," Soedermann; "Ride of the Valkyries," Wagner.

Fifth Concert, July 26. Overture, "Water Carrier," Cherubini; March movement, Symphony "Lenore," Raff; Air, Bach; "Waltz Movement," Volkmann; "A Carnival Scene," op. 5, Arthur Bird; Vorspiel, "Die Meistersinger," Wagner; Allegretto and scherzo from Symphony No. 7, Beethoven; "Variations and Finale," op. 55, Tschaikowsky; "Funeral March of a Marionette," Gounod; "Träumerei," Schumann; Fantasia, "Visions in a Dream," Lumbye; "Torchlight March," No. 1, in B flat, Meyerbeer.

Sixth Concert, July 30. Overture, "Ruy Blas," Mendelssohn; "Andante Cantabile," Beethoven-Liszt; "Tarantella," for flute and clarinet (Mr. Oesterle and Mr. Schreurs), Saint-Saëns; Ballet music and "Wedding Procession," from "Feramors," Rubinstein; Overture, "Rienzi," Wagner; "Largo," Handel; Suite, "Scènes Pittoresques," Massenet; Selections from "Flying

Dutchman," Wagner; "Ave Maria," Schubert; Polonaise, "Mignon," Ambroise Thomas.

Seventh Concert, August 2. "Festival Overture," Lassen; "Wedding Music," op. 54, Jeńsen; "Hungarian Dances," Brahms; Overture, "Tannhäuser," Wagner; Allegretto, Seventh Symphony, Beethoven; Ballet music, "Nero," Rubinstein; Overture, "William Tell," Rossini; Waltz, "In the Vienna Forest," Strauss; "Torchlight March," No. 1, Meyerbeer.

Eighth Concert, August 6. "Inauguration March," Boekelman; "Humoristic Suite," John Ch. Rietzel; "Polonaise," No. 2, Liszt; Overture, "Oberon," Weber; "Dance of Happy Spirits" and "Dance of the Furies," from "Orpheus" (flute obligato by Mr. Oesterle), Gluck; "Waltz Movement," Volkmann; "Bal Costumé" and "Suite," Rubinstein; "Court Minuet," S. G. Pratt; Ballet, "Sylvia," Delibes; "Hungarian Rhapsody," No. 2, Liszt.

[1887]

First Concert, July 11, 1887. Overture, "Der Freischütz," Weber; Symphonic poem, "Le Rouet d'Omphale," Saint-Saëns; Waltz, "Wiener Frauen" (new), Strauss; "Hungarian Rhapsody," No. 2, Liszt; Overture, "Magic Flute," Mozart; "Spring Song," Mendelssohn; Ballet divertissement, "Henry VIII.," Saint-Saëns; Overture, "Mignon," A. Thomas; "Serenade," Schubert; Suite, "L'Arlésienne," Bizet.

Second Concert, July 15. "Festival Overture," Lassen; Allegretto, Seventh Symphony, Beethoven; "Tarantella," flute and clarinet (Mr. Oesterle and Mr. Schreurs), Saint-Saëns; "Variations and Finale," op. 55, Tschaikowsky; "Prelude, Chorale, and Fugue," Bach; "Invitation to the Dance," Weber-Berlioz; Symphonic poem, "Les Préludes," Liszt; Overture, "Rienzi," Wagner; Waltz, "Village Swallows," Strauss; "Torchlight March," No. 1, Meyerbeer.

Third Concert, July 18. Overture, "Hunyadi Laszlo," Erkel; "Ave Maria," Schubert; Allegretto, Eighth Symphony, Beethoven; Ballet divertissement, "Henry VIII.," Saint-Saëns; Overture, "Oberon," Weber; "Hungarian Rhapsody," "Pesther Carnival," Liszt; Introduction, "Nuptial Chorus," and march movement, from Act III. of "Lohengrin," Wagner; "Funeral March of a Marionette," Gounod; "Ave Maria," Bach-Gounod; "Minuet," Boccherini; Overture, "Merry Wives of Windsor," Nicolai.

Fourth Concert, July 22. Overture, "Jubilee," Weber; "Pastoral," Christmas Oratorio, Bach; "Hungarian Dances," Brahms; "Waltz Movement," Volkmann; "Hungarian Rhapsody," No. 14, Liszt; Symphony No. 8, in B minor, Schubert; Storm movement, "Ocean" Symphony, Rubinstein; Overture and ballet music, "William Tell," Rossini; "Valse Lente and Pizzicato," from Suite "Sylvia," Delibes; Waltz, "Wine, Woman and Song," Strauss.

Fifth Concert, July 25. "Polonaise," No. 2, Liszt; Andante, Fifth Symphony, Beethoven; Symphonic poem, "Danse Macabre," Saint-Saëns; "Bal Costumé," Suite No. 1, Rubinstein; Vorspiel, "Lohengrin," Wagner; "Invitation to the Dance," Weber; "Dance of Happy Spirits" and "Dance of the Furies," from "Orpheus" (flute obligato by Mr. Oesterle), Gluck; "Hungarian Rhapsody," No. 2, Liszt; "Swedish Wedding March," Soedermann; Overture, "Semiramide," Rossini; Ballet divertissement, "Henry VIII.," Saint-Saëns.

Sixth Concert, July 29. Overture, "Festival," Lassen; "Andante con Moto," Symphony in C, Schubert; "Waldweben," Wagner; Introduction and finale, "Tristan and Isolde," Wagner; Overture, "Fingal's Cave," Mendelssohn; "Marche Funèbre," Schumann; Allegretto, Eighth Symphony, Beethoven; Symphonic poem, "Phaeton," Saint-Saëns; March movement from

Symphony "Lenore," Raff; Waltz, "Artist's Life," Strauss; "Spanish Rhapsody," Chabrier.

Seventh Concert, August 1. Overture, "Flying Dutchman," Wagner; Selections from Act III., "Montezuma," Gleason; "Hungarian Rhapsody," No. 12, Liszt; "Twilight Reverie" and "Dance of the Wood Nymphs," from Symphony "Im Walde," Raff; Overture, "William Tell," Rossini; Scène de bal, "Charlotte Corday," Benoit; Overture, "Martha," Flotow; Fantasia, "Visions in a Dream," Lumbye; Waltz, "Thousand and One Nights," Strauss.

Eighth Concert, August 5. Overture, "Don Juan," Mozart; "Eine Volksthümliche Suite" (new), John Ch. Rietzel; "Rhapsody," No. 1, Andreas Hallen; "Pastoral," from "Christmas Oratorio," Bach; "Slavonic Dances" (first set), Dvorak; Symphonic poem, "Les Préludes," Liszt; "Allegretto Giojoso," from Suite, op. 39 (new), Moszkowski; "Largo," Handel; "Spring Song," Mendelssohn; "Waltz Movement," Volkmann; "Torchlight March," No. 1, in B flat, Meyerbeer.

Ninth Concert, August 6. Overture, "Tannhäuser," Wagner; Fantasia, op. 40, "Liebesnacht," Philipp Scharwenka; "The Nations," Moszkowski; "Invitation to the Dance," Weber-Berlioz; "Allegretto Giojoso," Suite, op. 30, Moszkowski; "Flower Girls' Scene" from "Parsifal," Wagner; "Ride of the Valkyries," Wagner; "Polonaise," from "Mignon," A. Thomas; "Evening Song," Schumann; "Trot de Cavalerie," Rubinstein; "Hungarian Rhapsody," No. 2, Liszt.

[1888]

First Concert, July 9, 1888. Overture, "Flying Dutchman," Wagner; Symphonic poem, "Danse Macabre," Saint-Saëns; "Evening Song," Schumann; "Allegretto

Giojoso," and "Perpetuum Mobile," Moszkowski; Overture, "Husitzka," Dvorak; "Mozartiana" (new), Tschaikowsky; "Hungarian Rhapsody," No. 12, Liszt; Overture, "Lustspiel," Smetana; "Largo," Handel; "Waltz Movement," Volkmann; March, "Rakoczy," Berlioz.

Second Concert, July 13. Overture, "Festival," Lassen; Storm movement, from "Ocean" Symphony, Rubinstein; Ballet music and "Wedding Procession," from "Feramors," Rubinstein; "Unfinished Symphony, Schubert; "Folk Life," op. 19, Grieg; "Invitation to the Dance," Weber; "Romanza," in G. op. 40, Beethoven; "Wotan's Farewell" and "Magic Fire Scene," from "Die Walküre," Wagner.

Third Concert, July 16. Overture, "Rienzi," Wagner; March movement, from "Lenore" Symphony, Raff; "The Nations," Moszkowski; Air, Bach; Symphonic poem, "Les Préludes," Liszt; Waltz, "Die Vorstädter," Strauss; "Heart Wounds," and "Spring," Grieg; "Spanish Rhapsody," Chabrier.

Fourth Concert, July 20. "Marche Slave," Tschaikowsky; "Variations and Finale," op. 55, Tschaikowsky; Ballet music, "Queen of Sheba," Gounod; Scène de bal, "Charlotte Corday," Benoit; Selections from "Orpheus," Gluck; "Allegretto," Goetz; "Wedding Music," op. 54, Jensen; Symphonic poem, "Phaeton," Saint-Saëns; "Ave Maria," Schubert; Polonaise, from "Mignon," Ambroise Thomas.

Fifth Concert, July 23. Overture, "Oberon," Weber; Andante and finale from symphony in C, Schubert; "Siegfried's Death," from "Die Götterdämmerung," Wagner; "Serenade," No. 2, in F major, op. 63, Volkmann; "Albumblatt," Wagner; Ballet music from "Sylvia," Delibes; "Funeral March of a Marionette," Gounod; "Spring Song," Mendelssohn; "Hungarian Rhapsody," No. 2, Liszt.

Sixth Concert, July 27. Ballet divertissement, "Henry VIII.," Saint-Saëns; Selections from third act of "Lohengrin," Wagner; Air, Bach; "Largo," Handel; "Evening Song," Handel; Ballet music, "Nero," Rubinstein; "Rhapsody," No. 1, Hallen; "Ave Maria," Bach-Gounod; "Hungarian Rhapsody," No. 12, Liszt.

Seventh Concert, July 30. Overture, "Fingal's Cave," Mendelssohn; March movement, "Lenore" Symphony, Raff; "Ave Maria," Bach-Gounod; "Invitation to the Dance," Weber; Overture, "Tannhäuser," Wagner; "Largo," Handel; Allegretto, Eighth Symphony, Beethoven; Waltz, "Caprice," Rubinstein; Overture, "William Tell," Rossini; "Amaryllis," Ghys; Waltz, "On the beautiful blue Danube," Strauss; March, "Coronation," Meyerbeer.

Eighth Concert, August 3. Overture, "Rosamunde," Schubert; "Love Song" and "Wedding Bells," Klein; Suite, "L'Arlésienne," Bizet; Scène de bal, from "Charlotte Corday," Benoit; "Overture, Scherzo, and Finale," Schumann; "Funeral March," Chopin-Thomas; "Hungarian Rhapsody," No. 14, Liszt; Symphonic poem, "Danse Macabre," Saint-Säens; "Heart Wounds" and "Spring," Grieg; "Ave Maria," Bach-Gounod; March, "Tannhäuser," Wagner.

[1889]

First Concert, July 8, 1889. "Marche Slave," Tschaikowsky; Polka mazurka, "Ein Herz und ein Sinn," polka schnell, "Furioso," Strauss; "Siegmund's Love Song," from "Die Walküre," and "Waldweben," from "Siegfried," Wagner; "Swedish Rhapsody," Lalo; "Erl King," Schubert; Suite, op. 46, Grieg; Introduction, "Nuptial Chorus" and march movement, from "Lohengrin," Wagner; Waltz, "Wedding Bells," Strauss; "Benedictus," Mackenzie; "Hungarian Rhapsody," No. 2, Liszt.

Second Concert, July 12. March, "Athalia," Mendelssohn; "Divertissement à la Hongroise," op. 54, Schubert; "Waldweben," from "Siegfried," and "Siegfried's Death," from "Die Götterdämmerung," Wagner; Selections from "Orpheus," Gluck; "Heart Wounds," and "Spring," Grieg; "Waltz Movement," Volkmann; Ballet, "Sylvia," Delibes; Waltz, "Village Swallows," Strauss; "Largo," Handel; "Hungarian Rhapsody," No. 6, Liszt.

Third Concert, July 15. Overture, "Rosamunde," Schubert; Allegretto, Seventh Symphony, Beethoven; "Siegfried's Rhine Journey," Wagner; "Hungarian Rhapsody," No. 6, Liszt; "Wedding Music," op. 54, Jensen; Symphonic poem, "Phaeton," Saint-Saëns; Selections from "Damnation of Faust," Berlioz; "Marche Slave," Tschaikowsky; "Serenade," Schubert; "Spring Song," Mendelssohn; Waltz, "Sphären Klänge," Strauss.

Fourth Concert, July 19. Suite No. 3, in D major, Bach; "Sicilienne," and "Bourrée," Bach; Fugue in A minor, Bach; "Symphonic Variations," Dvorak; Overture, "Leonora," No. 3, Beethoven; Theme and variations, Brahms; "Prize Song," from "Die Meistersinger," Wagner; "Waldweben," from "Siegfried," Wagner; "Hungarian Rhapsody," No. 12, Liszt; "Allegro Giojoso," and "Perpetuum Mobile," Moszkowski.

Fifth Concert, July 22. "Festival March," Theodore Thomas; Overture, "Egmont," Beethoven; "Andante," Fifth Symphony, Beethoven; "Serenade," op. 12, Herbert; "Mozartiana," Tschaikowsky; Symphonic Poem, "Dance Macabre," Saint-Saëns; "Norwegian Folk Song," Svendsen; Introduction, "Nuptial Chorus" and march movement, from "Lohengrin," Wagner.

Sixth Concert, July 26. "Festival March," Theodore Thomas; "Swedish Rhapsody," Lalo; "Soliloquy," Pratt; "In the Garden" and "Dance," from "Country

Wedding Symphony," Goldmark; Overture, "As you like it," Paine; "Funeral March," Chopin; Symphonic poem, "Les Préludes," Liszt; "Scène de Bal," from "Charlotte Corday," Benoit; "Norwegian Folk Song," Svendsen; Overture, "Mignon," Ambroise Thomas.

Seventh Concert, July 29. "Scènes Pittoresques," Massenet; Symphonic poem, "Le Rouet d'Omphale," Saint-Saëns; Storm movement from "Ocean" Symphony, Rubinstein; "Unfinished Symphony," Schubert; "Spinning Chorus" and "Sailors' Chorus," from "The Flying Dutchman," Wagner; March movement from "Lenore Symphony," Raff; "Air," Bach; Overture, "Semiramide," Rossini.

Eighth Concert, August 2. Overture, "Iphigenia in Aulis," Gluck; Finale from "Symphonic Studies," Schumann; "Ride of the Valkyries," Wagner; "Funeral March," Chopin; Overture, "Melusine," Mendelssohn; Scherzo from "Midsummer Night's Dream," Mendelssohn; Andante and finale from concerto, Mendelssohn (Mr. Max Bendix); "Air, Gavotte, and Musette," Schönfeld; "Invitation to the Dance," Weber; "Hungarian Rhapsody," No. 2, Liszt.

[1890]

First Concert, July 14, 1890. Overture, "Semiramide," Rossini; March movement, "Lenore" Symphony, Raff; "Serenade," Schubert; "Hungarian Rhapsody," No. 14, Liszt; Overture, "Merry Wives of Windsor," Nicolai; "Ave Maria," Gounod; "Waltz Movement," Volkmann; Ballet divertissement, "Henry VIII.," Saint-Saëns; "Minuet," Boccherini; "Spring Song," Mendelssohn; Waltz, "Wine, Woman and Song," Strauss; March, "Tannhäuser," Wagner.

Second Concert, July 18. Overture, "Ruy Blas," Mendelssohn; "Legends," Nos. 1, 2, and 3, Dvorak; " Bal Costumé," Rubinstein; Prelude, "The Deluge," Saint-

Saëns; "Funeral March," Chopin-Thomas; Symphonic poem, "Les Préludes," Liszt; "Funeral March of a Marionette," Gounod; "Waltz Movement," Volkmann; "Chinoiserie," Godard; "Scènes Napolitaines," Massenet.

Third Concert, July 25. "Festival March" (new), Rietzel; Overture, "Calm Sea and Prosperous Voyage," Mendelssohn; "An Island Fantasy," Paine; Suite, "Peer Gynt," Grieg; "Gavotte, Sicilienne, and Bourrée," Bach; Variations from "Divertissement," No. 1, Mozart; "In the Garden" and "Dance," from "Country Wedding" Symphony, Goldmark; Suite for string orchestra, Schönfeld; Waltz, "Autumn Roses," Strauss; "Bridal Procession" from "Lohengrin" and "Ride of the Valkyries," from "Die Walküre," Wagner.

Fourth Concert, July 28. Overture, "Spring," Converse; "Song of Nokomis" and "Dance of Paupuk-keewis," from "Hiawatha," Phelps; Ballet music and "Wedding Procession," from "Feramors," Rubinstein; Symphonic introduction to "Auditorium Festival Ode," Gleason; "Spinning Song" and "Sailors' Chorus," from "The Flying Dutchman," Wagner; Suite, "L'Arlésienne," Bizet; "Funeral March of a Marionette," Gounod; "Swedish Folk Song," Hamerik; Waltz, "Telegram," Strauss; Overture, "William Tell."

Fifth Concert, August 1. Overture, "Academic," Brahms; "Marche Funèbre," Schumann; Suite, No. 2 (new), Foote; "Wedding March and Variations," from "Country Wedding" Symphony, Goldmark; Overture, "Coriolanus," Beethoven; "Reverie" and "Dance of the Wood Nymphs," from "Im Walde" Symphony, Raff; "Swedish Rhapsody," Lalo; Overture, "Preciosa," Weber; "Romanza," op. 40, Beethoven; "Scherzo," Cherubini; Waltz, "New Vienna," Strauss.

Sixth Concert, August 4. "Marche Slave," Tschaikowsky; "Prelude, Chorale, and Fugue," Bach; "Sere-

nade," Schubert; "Allegretto," Eighth Symphony, Beethoven; "Invitation to the Dance," Weber; Overture, "Fingal's Cave," Mendelssohn; "Ave Maria," Bach-Gounod; "Waldweben" and "Ride of the Valkyries," Wagner; March movement, "Lenore" Symphony, Raff; Waltz, "Kaiser," Strauss; Suite, "Sylvia," Delibes.

Seventh Concert, August 8. "Rakoczy March," Berlioz; Overture, "Semiramide," Rossini; "Invitation to the Dance," Berlioz; Selections from third act of "Montezuma," Gleason; "Hungarian Rhapsody," No. 12, Liszt; Second movement of Fifth Symphony, Tschaikowsky; "Siegfried's Rhine Journey" and "Siegfried's Death," from "Die Götterdämmerung," Wagner; "Ride of the Valkyries," Wagner; "Funeral March of a Marionette," Gounod; "Serenade," Schubert; Waltz, "Sphären Klänge," Strauss; Polka française, "Postillon d'Amour," and polka schnell, "Jocus," Strauss.

[The educational influence of Mr. Thomas's work is clearly apparent in these "request programmes." It comes out in still stronger light when the "request programmes" of the Chicago Orchestra seasons are compared with them. These were few in number, and at last were discontinued because it became unnecessary for Mr. Thomas to ask Chicago audiences what they requested. He knew what they wished, and they accepted what he gave. Consequently the Chicago programmes ceased to be problematical or experimental. The following representative "request programmes" during the Chicago Orchestra seasons tell the story of growth.—EDR.]

First Season, April 23, 1893. Introduction to second part of "Christmas Oratorio," Bach; Symphony in F, No. 3, Brahms; "Marche Funèbre," Chopin-Thomas; Overture to "Tannhäuser"; Theme and variations from D minor Quartet, Schubert.

Fourth Season, January 5, 1895. Overture, "Academic Festival," Brahms; Sonata, in F minor, Bach; "Polonaise," op. 53, Chopin-Thomas; Symphony, No. 5, in E minor, Tschaikowsky.

Eighth Season, February 11, 1899. Overtures, "Nature," "Carnival," and "Othello," Dvorak; Symphonic poem, "Les Préludes," Liszt; "Waldweben," from "Siegfried," "Siegfried's Funeral March," from "Die Götterdämmerung," vorspiel and "Good Friday Spell," from "Parsifal," Wagner; Tone poem, "Thus Spake Zarathustra," Richard Strauss.

Tenth Season, February 23, 1901. Overture, "Sakuntala," Goldmark; Symphony No. 3, in F major, op. 90, Brahms; Prelude and "Liebes Tod," from "Tristan and Isolde," Wagner; Suite, "Les Érinnyes," Massenet; Andante and variations from "Kreutzer Sonata," Beethoven (instrumentation by Theodore Thomas); Allegro and finale from "Symphonie Pathétique," Tschaikowsky.

Eleventh Season, February 8, 1902. Symphony No. 2, in D major, op. 73, Brahms; "Zwei Legenden," from "Kalevala," Sibelius; Suite, "Scheherezade," Rimsky-Korsakow; "Largo," Handel; Symphonic poem, "Les Préludes," Liszt.

Composers' Programmes

[1877]

Mendelssohn, June 26, 1877. "Cornelius March," overture, "Melusine"; Quartet for horns (Schmitz, Pieper, Küstenmacher, and Lörcher); Concerto for piano, No. 1, in G minor (Mr. Emil Liebling); Symphony No. 3, in A minor, "Scotch"; Music to "The Midsummer Night's Dream."

Scandinavian Composers, July 3. "Coronation March" and symphonic introduction to "Sigurd Slembe," Svendsen; "Evening in the Woods" and first "Norse Suite," Hamerik; Symphony No. 1, in C minor, Gade; Overture, "Aladdin," Hornemann; "Wedding March," Soedermann Fantasia, "Visions in a Dream" and "Champagne Galop," Lumbye.

Beethoven, July 10. Overture, "Leonora," No. 2, Overture, "Leonora," No. 3; Fantasia, for piano, chorus, and orchestra (Mr. Julius Fuchs, chorus, and orchestra); Symphony No. 7, in A; "Septet," op. 20; Overture, "Fidelio."

Mozart, July 17. Overture, "Magic Flute"; "Masonic Funeral" music; Theme and variations from divertimento, No. 1, in D, for three pianos (Miss Marie Seipp, Miss Caddie Cram, and Mr. William Dyhrenfurth); Symphony in G minor; Overture, "Marriage of Figaro"; Selections from "Don Giovanni"; "Turkish March."

French Composers, July 20. Overture, "Horatius Cocles," Mehul; "Rigodon de Dardanus," and "Romanesca," Rameau; Selections from "Masaniello," Auber; Overture, "Les Francs Juges" and scherzo, "Queen Mab," Berlioz; Entr'acte to "Colombe," "Danse des Bacchantes," from "Philémon et Baucis," and march from "Reine de Saba," Gounod; "La Marseillaise," De L'Isle; Symphonic poem, "Danse Macabre," Saint-Saëns; "Variations," op. 13, Massenet; "Carnival," Guiraud (first time in America).

Wagner, July 26. Introduction to Act I., "Spinning Chorus," "Sailors' Chorus," and cavatina, Act III., "Flying Dutchman" (Mr. H. A. Bischoff); Romanza for violin (S. E. Jacobsohn); "Siegmund's Love Song" and "Ride of the Valkyries," from "Die Walküre" (Mr. H. A. Bischoff); Introduction and finale to "Tristan and Isolde"; "Siegfried's Death," from "Die Götterdämmerung"; Introduction and "Walther's Prize Song," Act III., and vorspiel, "Die Meistersinger" (Mr. H. A. Bischoff); Vorspiel, "Lohengrin"; "Bacchanale," from "Tannhäuser"; "Kaiser March."

Italian Composers, July 27. Overture, "Abencerragen" and introduction to third act of "Medea," Cherubini; "Sicilian" and "Minuet," Boccherini; Overture,

"La Vestale"; Cavatina from "Othello" (Miss Jenny Busk); Overture, "William Tell," Rossini; Aria, Rossini (Mr. H. A. Bischoff); Andantino and scherzo fuga, Verdi; Rondo from "Sonnambula" (Miss Busk); Selection from "Lucia," Donizetti; Aria, "Il Bravo," Mercadante (Mr. Bischoff); "Gavotte" (new), Bazzini; Overture, "Nabucco," Verdi.

Beethoven, July 31. Music to "Egmont," two equalen for four trombones (Cappa, Boeber, Deis, and Lowack); "Adelaide" (Mr. H. A. Bischoff); Symphony No. 5, in C minor; Overture, "Namensfeier"; Andante cantabile, and allegro con brio, from "Prometheus."

Modern Composers, August 2. Overture, "Les Francs Juges," scherzo "Queen Mab," selections from "Damnation of Faust," and "Rakoczy March," Berlioz; March, "Vom Fels zum Meer," Symphonic poem, "Les Préludes," and "Rhapsodie Hongroise," No. 2, Liszt; Introduction and finale to "Tristan and Isolde," and "Siegmund's Love Song," from "Die Walküre" (Mr. H. A. Bischoff); Introduction, "Walther's Prize Song," vorspiel, "Die Meistersinger," Wagner (Mr. Bischoff).

[1881]

Mendelssohn, July 19, 1881. "War March of the Priests," from "Athalia"; Overture, "Calm Sea and Prosperous Voyage"; Scherzo from the "Reformation" Symphony; "Spring Song"; Overture, "Melusine"; Symphony No. 4, in A major, Italian; Music to "Midsummer Night's Dream."

Beethoven, July 26. Ballet music, "Prometheus"; Overture "Coriolanus"; "Septet," op. 20; Symphony No. 6, "Pastoral."

[In his arrangement of composers' programmes during the remainder of the season, Mr. Thomas devoted one part of them to light and popular music. Only the composers' numbers are included in the lists which follow.—EDR.]

Rubinstein, August 11. Symphony No. 5, in G minor, op. 107 (new) (first time in America).

Schubert, August 16. "Dirge" and selections from the music in "Rosamunde"; "Cavalry March"; Symphony No. 9, in C major.

[1882]

Mozart, July 11, 1882. Overture and ballet music from "Idomeneo" (first time in America); Symphonie concertante for violin and viola (Herman Brandt and Julius Risch); Symphony in E flat (Köchel, No. 543).

Schubert, August 1. Overture, "Fierrabras"; Impromptu, op. 90; "Deutsche Tänze"; Entr'acte in B minor, "Rosamunde"; Symphony in C, No. 9.

American Composers, August 2. Overture and march from "The Tale of the Viking," Whiting; Overture, "Rip Van Winkle," and andante for string orchestra, Chadwick; Introduction and "March of the Priests," from "Montezuma," Gleason; Symphony No. 2, in A, op. 34, "Im Frühling," Paine.

[1883]

Beethoven, July 24, 1883. Overtures, "Leonora," Nos. 1, 2, 3; Symphony in A, No. 7, op. 92; Overture, "Fidelio"; Minuet and finale, string quartet, No. 9, in C; Finale to Symphony No. 5.

[1885]

Beethoven, July 14, 1885. Symphony No. 1, in C major, op. 21; Overture, "Fidelio," op. 72; Rondino for two oboes, two clarinets, two bassoons, and two horns; Symphony No. 9, instrumental parts; Selections from "Prometheus"; "Theme and Variations," from quartet No. 5, in A; Finale, Symphony No. 5.

[1888]

Berlioz, Liszt, Wagner, July 17, 1888. Dramatic symphony, "Romeo and Juliet," op. 17, Berlioz; Andante, scherzo, and finale from "Eine Faust Symphonie," Liszt; "Wotan's Farewell" and "Magic Fire Scene," from "Die Walküre," Wagner.

Bach, Beethoven, Mendelssohn, July 24. Suite No. 3, in D major, "Pastorale," from "Christmas Oratorio," gavotte, sicilienne, and bourrée, fugue in A minor, Bach; Symphony No. 5, in C minor, Beethoven; Music to "Midsummer Night's Dream," Mendelssohn.

[1889]

Scandinavian Composers, July 16, 1889. Overture, "In Autumn," Grieg; Suite, "Peer Gynt," op. 46, Grieg; "Swedish Folk Song," Hamerik; "Swedish Wedding March," Soedermann; "Rhapsody," No. 1, Hallen; Suite, "Holbergiana" (first time), Gade; "Norwegian Folk Song" and "Norwegian Rhapsody," Svendsen.

American and Italian Composers, July 30. "Symphonic Allegro," from cantata, "Praise Song to Harmony," Gleason; Symphony No. 2, in C minor, Florio; Overture, "As you like it," Paine; Suite in E major, op. 12, Foote; Fragment of ballet music, Shelley; Ballet music, "Ali Baba," Cherubini; "Minuet," Boccherini; "Gavotte," Sgambati; Overture, "William Tell," Rossini.

Ball-Room Programmes

[1877]

July 25, 1877. Overture, "Bal Masqué," Auber; Waltz, "Schönbrunner," Lanner; "Coronation March" and "Mephisto's Höllenrufe," Johann Strauss (the father); Polka mazurka, "Devil's Darning Needle," polka française, "Gnomen," and polka schnell, "Forever," Joseph Strauss; Waltz, "Wiener Bonbons," Johann

Strauss; Ballet music to "Prometheus," Beethoven; Ländler, "'S Heimweh," Lanner; Saltarello, "Italian" Symphony, Mendelssohn; Quadrille, "Artist's Life," Strauss; Waltz, "Hydropathen," Gungl; Polka, "Anvil," Parlow; Galop, "Champagne," Lumbye.

[1882]

July 22, 1882. Overture, "Anacreon," Cherubini; Ballet music to "Ali Baba" and "William Tell," Rossini; Ballet music, "The Four Seasons," Verdi; Ballet music to "Prometheus," Beethoven; Waltz, "Vorstädter," Lanner; "Bacchanale," from "Tannhäuser," Wagner; Waltz, "Wiener Wald," Strauss; Ballet music, "Faust," Gounod; "Mélodie Hindoue Variée," from "Roi de Lahore," Massenet; Ballet music, "Sylvia," Delibes.

Second Concert, July 29. "Overture di Ballo," Sullivan; Ballet music, "Rosamunde," Schubert; Waltz, "Die Schönbrunner," Lanner; Ballet music, "Robert le Diable," Meyerbeer; Polka française, "Figaro," and polka schnell, "Jocus," Strauss; Ballet music and "Bridal Procession," from "Feramors," Rubinstein; "Danse Macabre," Saint-Saëns; Ballet music, "Queen of Sheba," Goldmark; Polka mazurka, "Arm in Arm," Jos. Strauss; Fantasia, "Visions in a Dream," Lumbye; Waltz, "Telegram," Strauss; Quadrille, "Artist's Life," Strauss.

[1883]

August 7, 1883. "Torchlight March," No. 1, in B, Meyerbeer; Waltz, "Die Vorstädter," Lanner; March, "Egyptian," polka française, "Sylphen," and polka schnell, "Velocipede," Strauss; Waltz, "Hydropathen," Gungl; Tarantelle, Venezia e Napoli," Liszt; "Alla Mazurka" (new), Gernscheim; Waltz, "Wiener Wald," Strauss; "Pizzicato Polka," Strauss; Ballet music, "Sylvia," Delibes; Galop, "Champagne," Lumbye; Polka mazurka, "Frauenherz," Jos. Strauss; Waltz,

"On the beautiful Rhine," Keler-Bela; "Tannhäuser March," Wagner.

[1885]

July 20, 1885. "Overture di Ballo," Sullivan; Polka mazurka, "Ein Herz und ein Sinn," polka schnell, "Velocipede," and "Persian March," Joseph Strauss; Ballet music, "William Tell," Rossini; Ballet divertissement, "Henry VIII." (new), Saint-Saëns; March, "Egyptian," and waltz, "From the Mountains," Strauss; "Kamarinskaya," Glinka; "Valse Lente," and "Pizzicato," from "Sylvia," Delibes; Ballet music, "Rienzi," Wagner; "Saltarello," Gounod; "Bal Costumé," Rubinstein; Waltz, "On the beautiful blue Danube," Strauss; "Torchlight March," No. 1, Meyerbeer.

[1886]

August 4, 1886. Overture, "Masaniello," Auber; Ballet music, "William Tell," Rossini; Waltz, "Vorstädter," Lanner; March, "Persian," polka mazurka, "Lob der Frauen," polka française, "Pizzicato," and polka schnell, "Unter Donner und Blitz," Strauss; "Polonaise," No. 2 (first time), Liszt; Waltz, "Wine, Woman and Song," Strauss; Ballet divertissement, "Henry VIII.," Saint-Saëns; Fantasia, "Visions in a Dream," Lumbye; Waltz, "Hydropathen," and march, "En Avant," Gungl.

[1887]

August 3, 1887. "Festival Polonaise," Svendsen; Waltz, "Die Vorstädter," Lanner; "Pizzicato Polka," Strauss; Ballet music, "Faust," Gounod; March "Egyptian," Strauss; Polka mazurka, "Devil's Darning Needle," polka française, "'S giebt nur a Kaiserstadt," and polka schnell, "Donner und Blitz," Strauss; Waltz, "On the beautiful blue Danube," Strauss; "Polonaise," No. 2, Liszt; "Scène de Bal,"

from "Charlotte Corday," Benoit; "Bal Costumé," Suite No. 1, Rubinstein; Waltz, "In the Vienna Forest," Strauss; "Rustic Jig," and finale from ballet divertissement, "Henry VIII.," Saint-Saëns.

[1888]

July 11, 1888. "Coronation March," Meyerbeer; Waltz, "Love's Dreams," Lanner; Polka mazurka, "Frauenherz," and polka schnell, "Jocus," Joseph Strauss; Ballet, "Le Cid" (new), Massenet; March, "Tannhäuser," Wagner; Ballet, "Paris and Helen," Gluck; Waltz, "Myrthenblüthen," Strauss; Polka française, "Pizzicato," Strauss; "Polonaise," No. 2, Liszt; Quadrille, "Artist's Life," Strauss; Duo, "I would that my love," for two cornets, Mendelssohn (F. Dietz, Senior and Junior); Waltz, "Hydropathen," Gungl; March, "Amazons," Michaelis.

Second Concert, July 18. Polonaise, "Festival," Svendsen; Waltz, "Schatz," Strauss; Ballet music, "Faust," Gounod; Polka française, "Figaro," Strauss; Ländler, "'S Heimweh," Lanner; "Bal Costumé," first suite, Rubinstein; Waltz, "Village Swallows," Strauss; "Ave Maria," Bach-Gounod; "Minuet," Boccherini; March, "Persian," Strauss.

Third Concert, July 25. March, "German Warrior," polka mazurka, "Fata Morgana," polka schnell, "Donner und Blitz," Strauss; Ballet music, "Queen of Sheba," Gounod; "Slavonic Dances," Dvorak; "Torchlight March," No. 1, Meyerbeer; Waltz, "Wine, Woman and Song," Strauss; Ballet, "Sylvia," Delibes; Polonaise, "Mignon," Ambroise Thomas; Ballet, "Paris and Helen," Gluck; Waltz, Volkmann; "Scène de Bal," from "Charlotte Corday," Benoit; March, "Düppler Schanzen Sturm," Piefka.

Fourth Concert, August 1. Overture, "Bal Masqué," Auber; Waltz, "Artist's Life," Strauss; Finale, "Prometheus," Beethoven; "Minuet," Boccherini; "Poland"

and "Hungary," Moszkowski; "Invitation to the Dance," Weber; two movements from "Bal Costumé," first suite, Rubinstein; "Pizzicato Polka," Strauss; "Spanish Rhapsody," Chabrier; "Saltarello," Gounod; "Serenade," Schubert; Waltz, "On the beautiful blue Danube," Strauss; "Marche Indienne," from "L'Africaine," Meyerbeer.

[1889]

July 3, 1889. "Ritter Ballet" (first time), Beethoven; Polka mazurka, "Ein Herz, ein Sinn," polka schnell, "Furioso," Strauss; Waltz, "Wedding Bells," Joseph Strauss; "Bal Costumé," first suite, Rubinstein; "Polonaise," No. 2, Liszt; "Invitation to the Dance," Weber; "Pizzicato Polka," Strauss; Ballet divertissement, "Henry VIII.," Saint-Saëns; Overture, "William Tell," Rossini; "Ave Maria," Bach-Gounod; Waltz, "Die Publicisten," and "Persian March," Strauss.

Second Concert, July 10. Grand Exposition Overture, Auber; "Ritter Ballet," Beethoven; Polka française, "Sylphen" and polka schnell, "Velocipede," Strauss; "Serenade," for flute and horn, Titl (Mr. Oesterle and Mr. Hackebarth); Waltz, "Sphären Klänge," Strauss; Overture, "Semiramide," Rossini; "Largo," Handel; "Spring Song," Mendelssohn; "Polonaise," Beethoven; Dance suite from the ballet music "Ein Märchen aus der Champagne," op. 54 (first time), Bruhl; "Amaryllis," Ghys; Waltz, "Ball Klänge," Lumbye; "Coronation March," Strauss.

Third Concert, July 17. "March Heroic," Massenet; Waltz, "Die Vorstädter," Lanner; Polka, "Figaro," Strauss; "Ave Maria," Bach-Gounod; "Funeral March of a Marionette," Gounod; "Scène de Bal," from "Charlotte Corday," Benoit; Ballet music and "Wedding Procession," from "Feramors," Rubinstein; Fantasia on Schubert's "Le Désir," Servais (Mr. Victor Herbert); Waltz, "Village Swallows," Strauss; Over-

ture, "Fra Diavolo," Auber; Fantasia, "Visions in a Dream," Lumbye; "Artists' Quadrille," Strauss.

Fourth Concert, July 24. Overture, "Festival," Lassen; "Cavatina and Tarantella," op. 85, Raff; Ballet music, "Faust," Gounod; Waltz, "On the beautiful blue Danube," Strauss; "The Nations," Moszkowski; "Norwegian Artists' Carnival," Svendsen; "Minuet," Boccherini; Waltz movement, Volkmann; Ballet music, "Sylvia," Delibes.

Fifth Concert, July 31. Overture and ballet music, "Rienzi," Wagner; Symphonic poem, "Danse Macabre," Saint-Saëns; Ballet music, "Queen of Sheba," Gounod; Overture, "Der Bauer ein Schelm" (first time), Dvorak; Ballet air, "Paris and Helen," Gluck; "German Dances," Schubert; "Fragment of Ballet Music," Shelley; "Scène de Bal," from "Charlotte Corday," Benoit; "Egyptian March," waltz, "Wine, Woman and Song," polka, "Figaro," and polka schnell, "Furioso," Strauss.

[1890]

July 9, 1890. "Marche et Cortège," from "Queen of Sheba," Gounod; Overture, "Festival," Lassen; Waltz, "Die Vorstädter," Lanner; Suite, "Sylvia," Delibes; March, "Egyptian," polka mazurka, "Ein Herz, ein Sinn," polka schnell, "Furioso," Strauss; Waltz, "Village Swallows," Joseph Strauss; Ballet divertissement, "Henry VIII.," Saint-Saëns; "Loin du Bal" and "Gavotte," Gillet; Polka, "Pizzicato," polka, "Telephone" (new), and waltz, "Rathhaus Tänze" (new), Strauss.

Second Concert, July 16. "Marche Slave," Tschaikowsky; Ballet music, "Faust," Gounod; "Swedish Folk Song," Hamerik; "Polonaise," No. 2, Liszt; March, "Russian," polka mazurka, "Lob der Frauen," waltz, "Kaiser" (new), Strauss; "Largo," Handel; Ballet music, "Le Cid," Massenet; Overture, "Martha,"

"Serenade" for flute and horn, Titl (Mr. Oesterle and Mr. Hackebarth); Waltz, "Wiener Bonbons," and polka schnell, "Forever," Strauss.

Third Concert, July 23. March, "German Union," Fahrbach; "Overture di Ballo," Sullivan; "Ave Maria," Bach-Gounod; "Bal Costumé," first suite, Rubinstein; March, "Coronation," polka, "Figaro," waltz, "Artist's Life," Strauss; "The Nations," Moszkowski; "Scène de Bal," from "Charlotte Corday," Benoit; "La Vierge," Massenet; "Danse Macabre," Saint-Saëns; March, "Tannhäuser," Wagner.

Fourth Concert, July 30. "Coronation March," Meyerbeer; Overture, "Rienzi," Wagner; "Ave Maria," Schubert; Waltz, "On the beautiful Rhine," Keler-Bela; Polka française, "Postillon d'Amour," and polka schnell, "Jocus," Strauss; Overture, "William Tell," Rossini; "A night in Lisbon," "La Jota Aragonesa," Saint-Saëns; Waltz, "Freut euch des Lebens," "Artists' Quadrille," Strauss; "Swedish Wedding March," Soedermann; Ballet air, "Paris and Helen," Gluck; Waltz, "Dreams on the Ocean" and march, "En Avant," Gungl.

Fifth Concert, August 6. "Rakoczy March," Berlioz; Ballet music, "Faust," Gounod; Polka, "Pizzicato," Strauss; "Hungarian Rhapsody," No. 12, Liszt; Waltz, "New Vienna," Strauss; "Spinning Song" and "Sailors' Chorus," from "The Flying Dutchman," Wagner; "Largo," Handel; "Danse Macabre," Saint-Saëns; "Amaryllis," Ghys; "Serenade" for flute and horn, Titl (Mr. Oesterle and Mr. Hackebarth); Waltz, "Village Swallows," Strauss; "Royal Drummers" and "Vivandière," Rubinstein.

Sixth Concert, August 7. Polonaise, "Mignon," Ambroise Thomas; Ballet music, "William Tell," Rossini; Waltz, "Wedding Bells," Strauss; "Scènes Napolitaines," Massenet; Overture, "Tannhäuser," Wagner; "Air," Bach; "Minuet," Boccherini; "Waltz Movement,"

Volkmann; "Hungarian Dances," Brahms; "Scène de Bal," from "Charlotte Corday," Benoit; "Spring Song," Mendelssohn; Waltz, "Wine, Woman and Song," Strauss; Overture, "Martha," Flotow.

Historical Programmes

[1890]

[The dates in the Historical Programmes are those of the births of the various composers.—Edr.]

July 15, 1890. Suite No. 3, in D major, Johann Sebastian Bach (1685); Symphony No. 1, in D major, Karl Philipp Emanuel Bach (1714); Symphony in G major, No. 6 (B. & H. Edition), Haydn (1732); "Dance of Happy Spirits" and "Dance of the Furies," from "Orpheus," Gluck (1714); Overture, "Magic Flute" and "Variations," divertissement, No. 1, Mozart (1756); Symphony No. 5, in C minor, op. 67, Beethoven (1770).

Second Concert [Romantic Period], July 22. "Hungarian March," "Unfinished" Symphony in B minor, "Erl King," and "Ave Maria," Schubert (1797); "Overture, Scherzo, and Finale," op. 52, Schumann (1810); Music to "Midsummer Night's Dream," Mendelssohn (1809).

Third Concert [New Romantic Period], July 29. Overture and selections from "Euryanthe," Weber (1786); Overture, "Le Carnaval Romain," and selections from "Damnation of Faust," Berlioz (1803); Symphonic poem, "Les Préludes," Liszt (1811); "Wotan's Farewell" and "Magic Fire Scene," Wagner (1813); Symphony No. 5, op. 64 (new), Tschaikowsky (1840).

Fourth Concert, August 5. Symphony "Lenore," Raff (1822); Storm movement from "Ocean" Symphony, Rubinstein (1830); "Theme and Variations," op. 18, Brahms (1833); Overture, "Academic," Brahms; Symphonic poem, "Le Rouet d'Omphale," Saint-Saëns (1835); "Symphonic Variations," op. 78, and "Slavonic Dances," Dvorak (1841).

XII

OTHER CHICAGO PROGRAMMES

[1869–1892]

[The programmes which follow include all of those given in Chicago, except the preceding, and those of the regular Chicago Orchestra seasons, which will be found in another place.—EDR.]

[1869]

First Concert in Chicago, November 27, 1869. Overture, "Tannhäuser," Wagner; Allegretto, Eighth Symphony, Beethoven; "Invitation to the Dance," Weber; Solo for trombone, "The Tear," Stigelli (Mr. F. Letsch); "Träumerei," Schumann; Grand fantasia, "Midsummer Night's Dream," Mendelssohn; Overture, "William Tell," Rossini; Waltz, "On the beautiful blue Danube," Strauss; "Serenade," for flute and French horn, Titl (Mr. Weiner and Mr. Schmitz); Polka mazurka, "Lob der Frauen" and polka schnell, "Jocus," Strauss; "Fackeltanz," No. 1, in B, Meyerbeer.

Second Concert, November 29. Overture, "Leonora," No. 3, Beethoven; Air and Gavotte, Bach; Scherzo from "The Reformation Symphony," Mendelssohn; "Serenade," Haydn; "Träumerei," Schumann; "Fackeltanz," in C minor, No. 3, Meyerbeer; Overture, "Robespierre," Litolff; Waltz, "Wiener Bonbons," Strauss; Solo for flute, "Variations Brillantes," Boehm (Mr. Eugene Weiner); Polka mazurka, "Devil's Darning Needle" and polka schnell, "Kreuzfidel," Strauss; Overture, "Der Freischütz," Weber.

Third Concert, November 30. Allegro moderato and andante con moto from the "Unfinished" Symphony, Schubert; "Invitation to the Dance," Weber; Trio for two French horns and trombone, Bergmann (Mr. Schmitz, Mr. Lotze, and Mr. Letsch); Ballet, "La Reine de Saba," Gounod; Overture, "Rienzi," Wagner; Waltz, "Telegram," Strauss; "Träumerei," Schumann (by request); Polka mazurka, "The Syren"

Fourth Concert, October 7. "Nordische Suite," op. 22, Hamerik; Aria from "Magic Flute," Mozart (Mr. M. W. Whitney); "Air and Variations," for cornet, Rode (Mr. R. Dargel); Vorspiel, "Lohengrin," Wagner; "Ride of the Valkyries," Wagner; Overture, "Hunyadi Laszlo," Erkel; "Theme and Variations," op. 18, Beethoven; Song, "I'm a Roamer," from "Son and Stranger," Mendelssohn (Mr. Whitney); Waltz, "Bürgersinn," Strauss; "Marche et Cortège," from "Reine de Saba," Gounod.

Fifth Concert, October 8. Selections from "Midsummer Night's Dream," Mendelssohn; Aria, "Pro Peccatis," from "Stabat Mater," Rossini (Mr. M. W. Whitney); Concerto for clarinet, Weber (Mr. H. Kayser); Selections from Act I., "Lohengrin," Wagner; Introduction to "The Seven Ravens," Rheinberger; "Andante Cantabile," Beethoven; Air, "O, ruddier than the Cherry," Handel (Mr. Whitney); Waltz, "Publicisten," Strauss; Overture, "Jubilee," Weber.

Sixth Concert, October 9. Grand Anniversary Jubilee March (expressly arranged and performed for this occasion); Overture, "Leonora," No. 3, Beethoven; Scherzo from Symphony No. 3, in E flat, Schumann; Aria, "O, God, have mercy," from "St. Paul," Mendelssohn (Mr. M. W. Whitney); Concerto No. 2, adagio and rondo, Molique (Mr. S. E. Jacobsohn); "Kaiser March," Wagner; Overture, "Der Freischütz," Weber; Theme and variations from Quartet in D minor, Schubert; Song, "A Mariner's Home is the Sea," Randegger (Mr. Whitney); Overture, "Zampa," Hérold.

Seventh Concert [Beethoven Night], October 10. Overture, "Leonora," No. 1; Aria, "Mentre ti lascio," Mozart (Mr. M. W. Whitney); Overtures, "Leonora," Nos. 2 and 3; Concerto, "Hungarian," for violin, Joachim (Mr. Bernard Listemann); Overture, "Fidelio," No. 4; Aria, "In questa Tomba" (Mr. Whitney); Symphony No. 8, in F, op. 93.

Eighth Concert, October 11. Selections from "Midsummer Night's Dream," Mendelssohn; Song, "A Mariner's Home is the Sea," Randegger (Mr. M. W. Whitney); Solo for harp, Parish-Alvars (Mr. A. Lockwood); "Rhapsodie Hongroise," No. 2, Liszt; Introduction, chorus, and march, Act III., "Lohengrin," Wagner; Fantasia for violin, "I Lombardi," Vieuxtemps (Mr. S. E. Jacobsohn); Waltz, "Wiener Blut," Strauss; Ballad, "Three Fishers" (Mr. Whitney); Overture, "Hunyadi Laszlo," Erkel.

Ninth Concert, October 11. [Repetition of the first programme performed by Mr. Thomas in Chicago, November 27, 1869.]

Tenth Concert, October 15. Introduction, quintet, and finale, Act III., "Die Meistersinger," Wagner; Song, "The Two Grenadiers," Schumann (Mr. M. W. Whitney); Concerto in G minor, op. 22, for piano, Mendelssohn (Mr. Julius Fuchs); Scene 4 from "Frithjof," Bruch (Apollo Club); Overture, "Coriolanus," Beethoven; Solos for violin: barcarolle, Spohr, valse, Chopin, präludium, Bach (Mr. S. E. Jacobsohn); Scherzo, "Queen Mab," Berlioz; "Rhapsodie Hongroise," No. 2, Liszt; Selections, Act I., "Lohengrin," Wagner (Mrs. Huck, Mrs. Johnson, Mr. Foltz, Mr. Whitney, and Apollo Club).

[1874]

First Concert, February 16, 1874. Overture, "Euryanthe," Weber; Aria, "Non più andrai," from "Le Nozze di Figaro," Mozart (Mr. M. W. Whitney); Andante and march tempo from "Lenore" Symphony, Raff; "Die Allmacht," Schubert (Germania Männerchor, Apollo Club, orchestra, tenor solo, Mr. Alex. Bischoff); Selections from "The Flying Dutchman," Wagner; "Gipsy Life," Schumann (Apollo Club and orchestra); "Serenade," No. 3, in D minor, Volkmann (violoncello obligato, Mr. Louis Lubeck); Cavatina,

Halévy (Mr. M. W. Whitney); Scherzo, "Queen Mab," Berlioz; March and chorus from "The Ruins of Athens," Beethoven (the Apollo Club and orchestra).

Second Concert, February 17. Overture, "Nachklänge von Ossian," Gade; Arietta, "In questa Tomba," Beethoven (Mr. M. W. Whitney); Concerto for violoncello, Davidoff (Mr. Louis Lubeck); Aria, "Dove sono," from "Le Nozze di Figaro," Mozart (Miss Clara Doria); "Rhapsodie Hongroise," No. 2, Liszt; Overture, "Tannhäuser," Wagner; Song, "The Two Grenadiers," Schumann (Mr. M. W. Whitney); Theme and variations, scherzo and finale from "Septet," op. 20, Beethoven; Songs, "Klänge aus der Kinderwelt," Taubert (Miss Doria); Overture, "Le Carnaval Romain," Berlioz.

Third Concert, February 18. Overture, "King Stephen," Beethoven; Aria, "Rolling in foaming Billows," Haydn (Mr. M. W. Whitney); Concerto for two violins, Spohr (Mr. Arnold and Mr. Jacobsohn); Andante and finale from Symphony in C, Schubert; Overture, "William Tell," Rossini; Quartet for horns, Marschner (Mr. Schmitz, Mr. Pieper, Mr. Kustenmacher, and Mr. Kohser); Aria from "Faust," Gounod (Mr. M. W. Whitney); Waltz, Strauss; "Träumerei," Schumann; "Amaryllis," Ghys; "Hungarian Suite" (new), Hofmann.

Fourth Concert, February 18. Symphony No. 5, in C minor, Beethoven; Aria, "Shall I on Mamre's fertile Plain," from "Joshua," Handel (Mr. M. W. Whitney); "Paradise and the Peri" (first time in America), Schumann (Miss Clara Doria, Mrs. O. K. Johnson, Mrs. O. L. Fox, Miss Ella A. White, Mrs. T. E. Stacy, Mr. Fritz Foltz, Mr. E. W. Reuling, Mr. L. A. Phelps, and Mr. M. W. Whitney).

Fifth Concert, September 28. Overture, "The Ruler of the Spirits," Weber; Aria, "Parto, ma tu ben mio,"

from "Clemenza di Tito," Mozart (Miss Emma Cranch); Symphony No. 5, "Lenore," Raff; Ballet music, "Le Prophète," Meyerbeer; Cavatina, "Di tanti palpiti," from "Tancredi," Rossini (Miss Cranch); "Romanza," for violin, op. 40, Beethoven; Introduction, chorus, and march, Act III., "Lohengrin," Wagner.

Sixth Concert, September 29. Overture, "Benvenuto Cellini," Berlioz; "Andante Cantabile," op. 97, Beethoven; Aria, "Lascia che io pianga," Handel (Miss Cranch); Concerto for flute, Boehm (Mr. Carl Weiner); "Fantaisie Caprice," Vieuxtemps; Overture, "Tannhäuser," Wagner; Solo for harp (Mr. A. Lockwood); Aria, "Vaga donna illustra e cara," from "The Huguenots," Meyerbeer (Miss Cranch); "Meditation" (new), Gounod; "Rhapsodie Hongroise," No. 2, Liszt.

Seventh Concert, September 30. Overture, "Alphonso and Estrella," Schubert; Larghetto from Symphony in C minor, Spohr; Cavatina, "Di tanti palpiti," from "Tancredi," Rossini; Selections from "The Flying Dutchman," Wagner; Overture, "Mireille," Gounod; Solo for harp (Mr. A. Lockwood); "Romanza," op. 40, Beethoven; Songs, Liszt (Miss Cranch); Ballet music, "Robert le Diable," Meyerbeer.

Eighth Concert [Beethoven Night], September 30. Overture, adagio, and march from "Prometheus"; Concerto for violin, op. 61, first movement (Mr. S. E. Jacobsohn); Song (Miss Emma Cranch); Overture, "Leonora," No. 3; Symphony No. 3, "Eroica," op. 55.

Ninth Concert [Testimonial Concert], October 3. Overture, "Idomeneo," Mozart; Prelude, chorale, and fugue, Bach; Romanza from "Mignon" (Mrs. Clara Huck); Quintet for piano, violin, viola, violoncello, and double bass, Goldbeck (Mr. Goldbeck, Mr. Jacobsohn, Mr. Baetens, Mr. Hemman, and Mr. Uthof); Symphonic poem, "Orpheus," Liszt; "Ouverture Triomphale"

(new), Rubinstein; "Träumerei," Schumann (by request); "Fantaisie Caprice," Vieuxtemps (by request); Song, "Dare I tell," Wimmersted (Mrs. Huck); Ballet, "Rienzi," Wagner.

Tenth Concert [Testimonial Matinee], October 3. Overture, "Nurmahal," Spontini; "Deutsche Tänze," Schubert; Aria, "Parto, ma tu ben mio," from "Clemenza di Tito," Mozart (Miss Emma Cranch); Symphonic poem, "Les Préludes," Liszt; Overture, "Don Munio," Dudley Buck; "Kreutzer Sonata," Beethoven (Mr. Julius Fuchs and Mr. Jacobsohn); "Meditation" (by request), Gounod; Song, "Io t'amerò," Campana (Miss Cranch); Overture, "William Tell," Rossini.

[1875]

First Concert, April 28, 1875. Symphony No. 3, in A minor, "Scotch," Mendelssohn; Aria, "Che farò senz' Euridice," from "Orpheus," Gluck (Miss Emma Cranch); "Die Loreley," Liszt (Mr. H. A. Bischoff); Overture and "Romance of Wolfram," from "Tannhäuser," Wagner (Mr. Franz Remmertz); "Trois Danses Allemandes," Bargiel; Songs, "Ungeduld" and "Aufenthalt," Schubert (Miss Cranch); Overture and duet, "O! Matilde," from "William Tell," Rossini (Mr. Bischoff and Mr. Remmertz).

Second Concert, April 29. Allegro moderato and andante con moto from "Unfinished" Symphony, Schubert; "An die Künstler," Mendelssohn (Germania Männerchor and orchestra); Concerto for two violins and orchestra, Bach (Mr. S. E. Jacobsohn and Mr. Arnold); "Morgenlied," Rietz (Germania Männerchor); Overture, "Leonora," No. 2, Beethoven; "Bacchus Chorus" from "Antigone," Mendelssohn (Germania Männerchor and orchestra); "Hungarian Dances" (new), Brahms; "Chorus of Armorers," from "Rienzi," Wagner (Germania Männerchor and orchestra).

Third Concert [Beethoven and Wagner Night], April 30. "The Pastoral Symphony," Beethoven; "Siegmund's Love Song," "Ride of the Valkyries," "Wotan's Farewell," and "Magic Fire Scene," Act III., "Die Walküre" (Mr. H. A. Bischoff and Mr. Franz Remmertz); Introduction and finale to "Tristan and Isolde"; Introduction, "Prize Song," and overture, Act III., "Die Meistersinger" (Mr. H. A. Bischoff).

Matinee, May 1. Overture and "Romance of Wolfram," from "Tannhäuser," Wagner (Mr. Franz Remmertz); Finale, "Prometheus," Beethoven; "Siegmund's Love Song," Wagner (Mr. H. A. Bischoff); "Hungarian Dances," Brahms; Overture, "Wedding of Comacho," Mendelssohn (first time in America); "Abendlied," Schumann; "Serenade," Haydn; Duet from "Masaniello," Auber (Mr. Bischoff and Mr. Remmertz); Waltz, "Artist's Life," Strauss; "Festival Overture," Lassen.

Fifth Concert [Festival Concert], May 1. Overture, aria, "Wo berg' ich mich?" from "Euryanthe," Weber (Mr. Franz Remmertz); "Chaconne," Bach; Scenes from "Orpheus," Gluck (Miss Emma Cranch and chorus); Overture, "Coriolanus," Beethoven; Duet, "Sie ruft! ich seh," from "Jessonda," Spohr (Mr. H. A. Bischoff and Mr. Franz Remmertz); Vorspiel, "Lohengrin," Wagner; Aria, Act IV., "William Tell" (Mr. H. A. Bischoff); "Rhapsodie Hongroise," No. 2, Liszt.

Sixth Concert, October 12. Overture, "Abencerragen," Cherubini; Larghetto, Second Symphony, Beethoven; Concerto, No. 1, in E minor (first movement), Chopin (Mme. Madeline Schiller); "Rhapsodie Hongroise," No. 14 (new), Liszt; Overture, "Robespierre," Litolff; Symphonic poem, "Le Rouet d'Omphale" (new), Saint Saëns; "Rondo Brillante," Weber (Mme. Schiller); "Serenade," Schubert (adapted for orchestra by Theo-

dore Thomas); "Torchlight March," in C minor, No. 3, Meyerbeer.

Seventh Concert, October 13. "Schauspiel Ouvertüre" (new), Hofmann; Entr'acte, No. 2, "Rosamunde," Schubert; "Concertstück," op. 79, Weber (Mme. Schiller); Selections, Act I., "Lohengrin," Wagner; Fairy overture, "Aladdin," Hornemann; "Romanza," op. 40, Beethoven; "Andante" in E flat, Hummel (Mme. Schiller); Ballet Music, "Romeo and Juliet," Gounod (new); "Rakoczy March," Berlioz.

Eighth Concert, October 13. Symphony No. 7, in A, op. 92, Beethoven; "Romanza," for violin, Bruch (Mr. S. E. Jacobsohn); Overture, "Melusine," Mendelssohn; Romanza and rondo from Concerto No. 1, in E minor, Chopin (Mme. Schiller); "Hungarian Dances" (new), Hofmann; Vorspiel, "Die Meistersinger," Wagner.

Ninth Concert, October 14. Overture, "Leonora," No. 1, Beethoven; Prelude, chorale, and fugue, Bach; "Serenade," "Allegro Giojoso," Mendelssohn (Mme. Schiller); "Rhapsodie Hongroise," No. 2, Liszt; Overture, "Tannhäuser," Wagner; "Chorus of Happy Spirits in Elysium," and "Dance of Furies," from "Orpheus," Gluck; Solo for piano, "Recollections of Ireland," Moscheles (Mme. Schiller); "Serenade," Schubert; "Marche Indienne," from "L'Africaine," Meyerbeer.

Tenth Concert, October 15. Overture, "Medea," Bargiel; Concerto, op. 185, for piano (new), Raff (Mme. Schiller); Introduction and finale to "Tristan and Isolde," Wagner; Overture, "Le Carnaval Romain," Berlioz; Theme and variations from Quartet in D minor, Schubert; "Grande Polonaise," in E flat, op. 22, Chopin (Mme. Schiller); "Rhapsodie Hongroise," No. 6 (new), Liszt.

Eleventh Concert, October 16. Overture, "Lodoiska," Cherubini; Air and gavotte, suite in D, No. 3, Bach; Sonata in C major, Beethoven (Mme. Schiller);

"Rhapsodie Hongroise," No. 9 (new), Liszt; Overture, "William Tell," Rossini; "German Dances," Schubert; Polonaise, "Struensee," Meyerbeer; "Ave Maria," Bach-Gounod; "Huldigung's March," Wagner.

Twelfth Concert, October 16. Symphony in G, No. 13, Haydn; Concerto for flute and harp, Mozart (Mr. Weiner and Mr. Lockwood); Overture, "Leonora," No. 3, Beethoven; Concerto in A minor, op. 54, Schumann; "Three Character Pieces" (new) Hofmann; Overture, "Tannhäuser," Wagner.

Festival of the Apollo Club

[1877]

First Concert, June 5, 1877. Overture, "Iphigenia in Aulis," Gluck; Aria, "Hence, hence," from "Semele," Handel (Miss Annie Louise Cary); Variations on a theme, by Haydn (Chorale Saint Antoine), Brahms; Part songs: "Calm Sea," Rubinstein; "You Spotted Snakes," Macfarren; "Hunting Song," Benedict (Apollo Club); "Siegfried's Death" and "Ride of the Valkyries," Wagner; "St. Paul" (first part), Mendelssohn (Mrs. H. M. Smith, Miss Cary, Mr. W. J. Winch, Mr. M. W. Whitney, Mr. Goodwillie, Mr. Broderick, and Apollo Club).

Matinee, June 6. Overture, "Jubilee," Weber; "Boat Song" and "Greeting to Spring" (Children's Chorus); Solo, "O, ruddier than the Cherry," Handel (Mr. M. W. Whitney); "Theme and Variations," Mozart; "Forest Angels" (Children's Chorus); Aria, "Waft her, angels," from "Jephthah," Handel (Mr. W. J. Winch); Symphonic poem, "Danse Macabre," Saint-Saëns; Allegretto, Eighth Symphony, Beethoven; Solo, "Gratias Agimus Tibi," Guglielmo (Mrs. H. M. Smith); "Praise," "Welcome, Syria's Defender" (Children's Chorus); Solo, "I'm a Roamer," Mendelssohn (Mr. W. M. Whitney); "Sing to the Lord" (Children's Chorus); "Schiller March," Meyerbeer.

Third Concert, June 6. Overture, "Fidelio," No. 4, Beethoven; Cantata, "By Babylon's Wave," Gounod (chorus and orchestra); Selections from dramatic symphony, "Romeo and Juliet," Berlioz; Cantata, "On Shore and Sea" (first time in this country), Sullivan (Mrs. H. M. Smith, Mr. Whitney, and chorus); Part songs: "Evening Twilight," Hatton; "Spring Song," Franke (Apollo Club); "Largo," Handel (solo, violin, Mr. S. E. Jacobsohn); Aria, from "Abu Hassan," Weber (Miss Cary); Introduction, wedding chorus, and march, "Lohengrin," Wagner.

Fourth Concert, June 7. Symphony No. 2, in D, op. 36, Beethoven; Scenes from Act II., "Orpheus," Gluck (Miss Cary, chorus, and orchestra); Selections from "Israel in Egypt," Handel (Miss Cary, Mr. Winch, chorus, and orchestra).

First Chicago Festival

[1882]

First Concert, May 23, 1882. "Jubilate" (Utrecht), Handel (Miss Annie Louise Cary, Mr. Theodore J. Toedt, Mr. Franz Remmertz, chorus, orchestra, and organ); Symphony No. 5, in C minor, Beethoven; Recitative and aria, "Abscheulicher," from "Fidelio," Beethoven (Frau Friedrich Materna); Scenes from "Lohengrin," Wagner (Frau Materna, Miss Cary, Sig. Campanini, Mr. Henschel, Mr. Remmertz, Mr. Whitney, chorus, and orchestra).

Matinee, May 24. Symphony in C, "Jupiter," Mozart; Selections from "Le Nozze di Figaro," Mozart (Frau Materna, Miss Cary, Mr. Remmertz); Introduction and aria, "Gott! welch' Dunkel hier," from "Fidelio," Beethoven (Mr. William Candidus); Supplementary movement to the "Ocean" Symphony, Rubinstein; Aria di chiesa, "Pietà Signore," Stradella (Miss Emily Winant); Selections from "Euryanthe," Weber (Sig. Campanini, Mr. Henschel); Duo, Mendelssohn (Frau

Materna and Miss Cary); Ball Scene rrom "Romeo and Juliet," Berlioz.

Second Concert, May 24. Oratorio, "The Messiah," Handel (Mrs. E. Aline Osgood, Miss Cary, Mr. Candidus, Mr. Toedt, Mr. Whitney, Mr. Dietz, trumpet, Mr. H. Clarence Eddy, organ).

Second Matinee, May 25. Overture, "Tannhäuser," Wagner; Song, "Am Meer," Schubert (Mr. Remmertz); Air, Bach; Aria, "O, Fatima," from "Abu Hassan," Weber (Miss Winant); "Invitation to the Dance," Weber; Song, "The Two Grenadiers," Schumann (Mr. Henschel); Symphonic poem, "Les Préludes," Liszt; Overture, "William Tell," Rossini; Romanza, "O tu che in seno," from "Forza del Destino," Verdi (Sig. Campanini); "Ave Maria," Gounod; Recitative and air from "La Reine de Saba," Gounod (Mrs. Osgood); Aria, "In questa Tomba," Beethoven (Mr. Whitney); Aria, "Che farò senz' Euridice," Gluck (Miss Cary); "Wedding March," Mendelssohn.

Third Concert, May 25. Cantata, "Festo Ascensionis Christi," Bach (Mr. Candidus, Mr. Henschel, chorus, orchestra, and organ); Introduction, Act III., "Medea," Cherubini; Scena, "Ocean, thou mighty Monster," Weber (Frau Materna); Symphony No. 9, in D minor, Beethoven (Frau Materna, Miss Winant, Mr. Candidus, Mr. Remmertz, chorus, and orchestra).

Third Matinee [Wagner Concert], May 26. Prelude, Scenes 1 and 2 and closing scene, "Rheingold" (Miss Emma Haeckel, Miss Alice Atwood, Mrs. Mina Summy, Mr. Remmertz, and Mr. Toedt); Prelude, Act I., "Siegmund's Love Song," Ride of the Valkyries," "Wotan's Farewell," and "Magic Fire Scene," from "Die Walküre" (Mr. Candidus and Mr. Henschel); "The Welding of the Sword," from "Siegfried" (Sig. Campanini and Mr. Toedt); "Siegfried's Death" and finale, "Götterdämmerung" (Frau Materna).

Fourth Concert, May 26. Mass in C minor, Schumann (Mrs. Osgood, Miss Winant, Mr. Toedt, Mr. Henschel, chorus, organ, and orchestra); "Tragic Overture," op. 81, Brahms; "The Fall of Troy," from "Les Troyens," Berlioz (Frau Materna, Mrs. Osgood, Miss Winant, Sig. Campanini, Mr. Toedt, Mr. Henschel, Mr. Remmertz, Mr. Whitney, chorus, and orchestra); "Hallelujah Chorus," Handel.

Second Chicago Festival

[1884]

First Concert, May 27, 1884. Symphony in G minor, Mozart; Oratorio, "The Creation," Haydn (Mme. Christine Nilsson, Mr. Toedt, Mr. Remmertz, chorus, and orchestra).

Second Concert, May 28. Symphony No. 3, "Eroica," Beethoven; Selections from "Tannhäuser," Wagner (Frau Materna, Miss Emma Juch, Herr Emil Scaria, Herr Hermann Winkelmann, Mr. Remmertz, Mr. Toedt, Mr. Max Heinrich).

First Matinee [Wagner Concert], May 29. "Centennial March"; Selections from "Lohengrin" (Mme. Nilsson, Frau Materna, Herr Winkelmann); Vorspiel, Good Friday Spell" and "Funeral Procession," from "Parsifal" (Herr Winkelmann and Herr Scaria); "Siegfried's Death," from "Götterdämmerung"; "Pogner's Address" and vorspiel, "Die Meistersinger."

Third Concert, May 29. "Messe des Morts," Berlioz (Herr Winkelmann, chorus, and orchestra); "Ride of the Valkyries," duet, "Wotan's Farewell," and "Magic Fire Scene," from "Die Walküre" (Frau Materna and Herr Scaria).

Fourth Concert, May 30. "Dettingen Te Deum," Handel (Miss Winant, Mr. Toedt, Mr. Remmertz, chorus, and orchestra): Symphony in C, No. 9, Schubert.

Second Matinee, May 31. Overture, "Jubilee," Weber; Selections (Children's Chorus); Aria, "In diesen heil'-gen Hallen," Mozart (Herr Scaria); Scotch Rhapsody, "Burns," Mackenzie; "Ave Maria," Bach-Gounod; Selections (Children's Chorus); Variations on a theme by Haydn, "Chorale Saint Antoine," Brahms; Aria, from "Iphigenia in Tauris," Gluck (Herr Winkelmann); "Minuet and Finale," from String Quartet in C, No. 9, Beethoven; Aria, "Bethörte die an meine Liebe glaubt," from "Euryanthe," Weber (Frau Materna); Symphonic poem, "Tasso," Liszt.

Testimonial Concerts to Mr. Thomas

[1889]

First Concert, October 25, 1889. Overture, "Coriolanus," Beethoven; "Adagio" from "Prometheus," Beethoven (violoncello by Mr. Victor Herbert); "Invitation to the Dance," Weber; Symphonic poem, "Les Préludes," Liszt; Concerto in E minor, Chopin-Tausig (Mr. Rafael Joseffy); " Heart Wounds" and "Spring," Grieg; "Waldweben" and "Ride of the Valkyries," Wagner.

Second Concert, October 26. Overture, "Tannhäuser," Wagner; Andante, Fifth Symphony, Beethoven; "Fantasia on Hungarian Airs," Liszt (Mr. Joseffy); Selections from "Damnation of Faust," Berlioz; Overture, "William Tell," Rossini; "Träumerei," Schumann; "Berceuse," Chopin; "Valse Impromptu" (new), (Joseffy); "Marche Militaire," Schubert-Tausig (Mr. Joseffy); Waltz "Hochzeits Klänge," Strauss; "Torch-light March," No. 1, in B flat, Meyerbeer.

Third Concert, October 26. Overture, "Flying Dutchman," Wagner; Symphony No. 8, in F major, Beethoven; Concerto in A minor, op. 54, Schumann (Mr. Joseffy); "Funeral March," Chopin-Thomas; "Serenade," No. 3, in D minor, Volkmann (violoncello, Mr. Victor

Herbert); "Hungarian Rhapsody," No. 2, Liszt; "In the Garden" and "Dance," from "The Country Wedding" Symphony, Goldmark.

[1890]

First Concert, March 23, 1890. Overture, "Antony and Cleopatra" (new), Rubinstein; Symphony No. 8, in B minor (unfinished), Schubert; Aria from "Iphigenia in Tauris," Gluck (Sig. Italo Campanini); Scherzo, "Queen Mab," from "Romeo and Juliet," Berlioz; Overture, "Tannhäuser," Wagner; Serenade, No. 3, in D minor, Volkmann (violoncello obligato, Mr. Victor Herbert); Romanza, from "Gioconda," Ponchielli (Sig. Italo Campanini); Suite, "L'Arlésienne," Bizet.

Second Concert, March 24. Symphony No. 2, in D major, op. 36, Beethoven; "Adelaide," Beethoven (Sig. Italo Campanini); "Scherzo Capriccioso," Dvorak; Overture, "Genoveva," Schumann; "Sarabande, Andante, and Bourrée" (new), Bach; Aria, "Unter blühenden Mandelbäumen," from "Euryanthe," Weber (Sig. Italo Campanini); "Procession of the Gods to Walhalla," from "Rheingold," Wagner.

Third Concert, March 25. Suite No. 2, op. 47 (new), Moszkowski; Aria from "La Juive," Halévy (Sig. Italo Campanini); Overture, "Spring," Goldmark; "Symphonic Variations," Dvorak; "Siegmund's Love Song," from "Die Walküre," Wagner (Sig. Italo Campanini); "Waldweben," from Siegfried and "Ride of the Valkyries," Wagner.

Fourth Concert, March 26. Symphony in G minor (Köchel, 550), Mozart; Aria, "Dalla sua Pace," from "Don Giovanni," Mozart (Sig. Italo Campanini); Variations on a theme by Haydn (Chorale St. Antoine), Brahms; Overture, fantaisie "Hamlet" (new), Tschaikowsky; "Norwegian Dances" (new), Grieg; "Walther's Prize Song" and vorspiel, "Die Meistersinger," Wagner (Sig. Italo Campanini).

Fifth Concert, March 27. Vorspiel, "Good Friday Spell," "Transformation Scene," and finale from "Parsifal," Wagner; "Lohengrin's Narrative," Wagner (Sig. Italo Campanini); "Honors of War to Patroclus," from "Achilleus," Bruch; "Andante Cantabile" and "Allegro Moderato," from Symphony No. 5, Tschaikowsky; Romanza, "Salve d'Amore," from "Faust," Gounod (Sig. Italo Campanini); "Slavonic Airs," Dvorak.

Sixth Concert, March 28. Prelude, chorale, and fugue, Bach; Allegretto and scherzo from Seventh Symphony, Beethoven; "March Funèbre," Chopin-Thomas; "Siegfried's Rhine Journey," from "Götterdämmerung," Wagner; Overture to "Antony and Cleopatra," Rubinstein; "Fantaisie Characteristique," Servais (Mr. Victor Herbert); Scherzo from "Midsummer Night's Dream," Mendelssohn; Waltz, "Freut Euch des Lebens," Strauss; March, "Rakoczy," Berlioz.

Seventh Concert, March 28. "Ivan IV., the Terrible," Charakterbild, Rubinstein; "Symphonie Espagnole" (for violin and orchestra), Lalo (Mr. Max Bendix); "Song of the Rhine Daughters" and "Siegfried's Death and Funeral March," Wagner; Overture, "Coriolanus," Beethoven; Andantino, cradle song, allegro, dance, serenade, tempo di marcia, from symphony, "Consecration of Tones," Spohr; "Polnische Tanzweisen" (new), Philipp Scharwenka; "Polonaise," No. 2, Liszt.

[1891]

First Concert, April 27, 1891. Suite No. 1, op. 39, Moszkowski; Aria, "Glöcklein im Thale," from "Euryanthe," Weber (Miss Marie Jahn); Overture and ballade from "The Flying Dutchman," Wagner (Miss Marie Jahn); "Auf dem Lande," op. 32 (new), Nicodé; Waltz, "Village Swallows, Strauss; "Hungarian Rhapsody," No. 6, Lizt.

Second Concert, April 28. Symphony No. 5, in C minor, op. 67, Beethoven; Aria from "Figaro," Mozart (Miss Marie Jahn); Vorspiel and "Isolde's Liebestod," from "Tristan and Isolde," Wagner; "Dreams," Wagner (violin solo, Mr. Max Bendix); "Hungarian Dances," Brahms; Aria from "Carmen," Bizet (Miss Marie Jahn); Orchestral Suite No. 2, "Carmen," Bizet.

Third Concert, April 29. Symphony, "Country Wedding," op. 26, Goldmark; Songs, "Die Rose" and "Wiegenlied," Wagner (Miss Marie Jahn); Vorspiel, "Elsa's Dream," from "Lohengrin," Wagner (Miss Marie Jahn); Symphonic poem, "Le Rouet D'Omphale," Saint-Saëns; Waltz, "Wine, Woman and Song," Strauss; Suite, "Peer Gynt," Grieg.

Fourth Concert, April 30. Symphony No. 1, in B flat, op. 38, Schumann; Concerto for violin, op. 61 (first movement), Beethoven (Mr. Max Bendix); "Bacchanale," and aria, "Dich, theure Halle," from Tannhäuser," Wagner (Miss Marie Jahn); "Faschingsbilder" (new), Nicodé; Songs, "Es Blinkt der Thau," Rubinstein, and "Lochung," Alban Foerster (Miss Marie Jahn); "Danse Baroque," Tschaikowsky.

Apollo Club's Twentieth Anniversary

[1892]

First Concert, May 17, 1892. Oratorio, "The Creation," Haydn (Miss Clementine de Vere, Mr. Charles A. Knorr, Mr. William Ludwig); "Messe des Morts," op. 5, Berlioz (Mr. Charles A. Knorr, organ, orchestra, and chorus).

Second Concert, May 18. "Acis and Galatea," Handel (Miss Clementine de Vere, Mr. Edward Lloyd, Mr. Gardner S. Lamson); "The Hymn of Praise," Mendelssohn (Miss de Vere, Miss Helen E. Buckley, Mr. Lloyd).

Third Concert, May 19. "The Passion Music according to Saint Matthew," Bach (Mrs. Genevra J. Bishop, Mme. Amalia Joachim, Mr. Lloyd, Mr. William Ludwig, Mr. Gardner S. Lamson, Mr. Albert F. Maish, Mr. Max Bendix, violin).

XIV

THE CINCINNATI COLLEGE CONCERTS

[1878–1879]

[During the time that Mr. Thomas was engaged as director of the Cincinnati College of Music (1878–1879), he arranged a series of orchestral and chamber concerts, as well as class concerts and organ recitals, in addition to his other duties as head of the institution. The most important of these are appended. —EDR.]

First Orchestral Concert, November 7, 1878. Symphony No. 2, in D, op. 36, Beethoven; Air, Bach (adapted for orchestra by Theodore Thomas); Overture, "Genoveva," op. 81, Schumann; "Serenade," No. 3, in D minor, op. 69, Volkmann; "Ball Scene," from "Romeo and Juliet," op. 17, Berlioz.

Second Concert, November 28. Symphony No. 1, in C minor, op. 68, Brahms; Aria, "Erbarme," Bach (Miss Louise Rollwagen); Symphonic poem, "Phaeton," Saint-Saëns; "Der Doppelgänger," Schubert (adapted for orchestra by Theodore Thomas) (Miss Louise Rollwagen); "Largo," Handel; "Minuet," Boccherini; Overture, "Tannhäuser."

Third Concert, December 19. Overture, "Leonora," No. 3, Beethoven; Concerto in D (first movement), Paganini (Herr August Wilhelmj); Symphony No. 4, in D minor, op. 120, Schumann; "Hungarian Airs," Ernst (Herr Wilhelmj); Overture, "Euryanthe," Weber.

Fourth Concert, December 25. "The Messiah," Handel (Marie Van, Emma Cranch, E. H. Thompson, M. W. Whitney; organ, A. W. Swan).

Fifth Concert, January 23, 1879. Symphony in G (B. & H. Edition, No. 13), Haydn; Concerto, op. 61, first movement, Beethoven (Herr August Wilhelmj); "Hungarian Dances," Brahms; Fantasia, "Othello," Ernst (Herr Wilhelmj); Vorspiel, "Die Meistersinger, Wagner.

Sixth Concert, February 6. Symphony No. 1, in D, C. P. Emanuel Bach; Concerto in D minor (for three pianos and string orchestra), J. S. Bach (Andres, Schneider, and Singer); Overture, "Magic Flute," Mozart; Symphony No. 6, in F, op. 68, "Pastoral," Beethoven.

Seventh Concert, February 27. Symphony in C major, Schubert; Scena and aria, "Non temer, amato bene," Mozart (Miss Marie Van); Overture, "Coriolanus," op. 62, Beethoven; Scena and aria, "Tu che le vanità conoscesti del mondo," from "Don Carlos," Verdi (Miss Marie Van); "Ride of the Valkyries," from "Die Walküre," Wagner.

Eighth Concert, March 20. Symphony in G minor, Mozart; Twenty-third Psalm, "The Lord is my Shepherd," Schubert (female chorus and orchestra); "Stabat Mater," Rossini (Miss Annie B. Norton, Miss Louise Rollwagen, Mr. E. Hartley Thompson, Mr. Otto Heilig, Mr. Charles J. Davis, the College Choir, and orchestra).

Ninth Concert, April 3. Symphony in D major, Haydn; Concerto No. 5, in E flat, op. 73, Beethoven (Mr. Franz Rummel); Ballet music and "Wedding Procession," from "Feramors," Rubinstein; "Fantasia on Hungarian Airs" (Mr. Rummel).

Tenth Concert, April 24. Symphony No. 1, in C minor (by request), Brahms; Selections from "Ruins of Athens," Beethoven (the College Choir); Selections from "The Flying Dutchman," Act II., Wagner (Miss

Annie Norton, Miss Cora Stone, and College Choir); Symphonic poem, "Les Préludes," Liszt.

Eleventh Concert, May 15. Symphony, Bach (orchestra and organ, George E. Whiting); "At the Cloister Gate," op. 20, Grieg (Miss Annie Norton, Miss Cora Stone, and College Choir); Symphony No. 3, in A minor, op. 56, Mendelssohn; Selections from "The Flying Dutchman," Act II., Wagner (Miss Annie Norton, Miss Cora Stone, College Choir); Symphonic poem, "Die Hunnenschlacht," Liszt.

Twelfth Concert, May 29. Cantata, "My Spirit was in Heaviness," Bach (Miss Annie B. Norton, Miss Emma Cranch, Mr. A. B. Darby, Mr. Alfred Hitt, Jr.); Air, Bach; Symphony No. 7, in A major, op. 92, Beethoven.

First Chamber Concert, November 14, 1878. Quartet No. 1, in G, Mozart (Thomas, Jacobsohn, Baetens, and Hartdegen); Suite for violoncello and piano, op. 16, Saint-Saëns (Hartdegen and Dörner); Quartet No. 9, in C, op. 59, Beethoven (Jacobsohn, Thomas, Baetens, and Hartdegen).

Second Concert, December 5. Quartet in G, Haydn (Jacobsohn, Thomas, Baetens, and Hartdegen); Trio in B, op. 97, Beethoven (Andres, Thomas and Hartdegen); Quartet No. 3, in A, op. 41, Schumann (Thomas, Jacobsohn, Baetens, and Hartdegen).

Third Concert, December 26. Quartet in D minor, Schubert (Jacobsohn, Thomas, Baetens, and Hartdegen); Quartet in E flat, op. 47, Schumann (Schneider, Jacobsohn, Baetens, and Hartdegen); Quartet No. 11, in F minor, op. 95, Beethoven (Thomas, Jacobsohn, Baetens, and Hartdegen).

Fourth Concert, January 9, 1879. Quintet in F minor, op. 34, Brahms (Singer, Thomas, Jacobsohn, Baetens, and Hartdegen); Songs, "Frauenliebe und Leben," Schumann (Miss Louise Rollwagen); Quartet No. 10, in E

flat, op. 74, Beethoven (Jacobsohn, Thomas, Baetens, and Hartdegen).

Fifth Concert, January 30. Quartet in E flat, Mozart (Jacobsohn, Thomas, Baetens, and Hartdegen); "Rondo Brillante," op. 70, Schubert (Andres and Jacobsohn); Quintet in C, op. 29, Beethoven (Jacobsohn, Thomas, Baetens, Broekhoven, and Hartdegen).

Sixth Concert, February 20. Quartet No. 3, in D, op. 18, Beethoven (Jacobsohn, Eich, Baetens, and Hartdegen); "Märchenbilder," op. 113, for piano and violin, Schumann (Mees and Baetens); Quartet No. 2, in A minor, op. 13, Mendelssohn (Jacobsohn, Eich, Baetens, and Hartdegen).

Seventh Concert, March 6. Trio for strings, in C minor, op. 9, Beethoven (Jacobsohn, Baetens, and Hartdegen); Sonata in D major, op. 18, Rubinstein (Schneider and Hartdegen); Quartet No. 1, in A minor, op. 41, Schumann (Thomas, Jacobsohn, Baetens, and Hartdegen).

Eighth Concert, March 27. Quartet in B flat, Haydn (Jacobsohn, Thomas, Baetens, and Hartdegen); Scotch songs, op. 108, Beethoven (Miss Annie Norton, accompaniment of piano, violin, and violoncello, Schneider, Jacobsohn, and Hartdegen); Songs, "Schlummerlied" and "Für Einen," Franz (Miss Norton); Quintet, in G minor, Mozart (Jacobsohn, Eich, Baetens, Thomas, and Hartdegen).

Ninth Concert, April 10. Quintet, in E flat, op. 44, Schumann (Singer, Thomas, Jacobsohn, Baetens, and Hartdegen); Quartet No. 14, in C sharp minor, Beethoven (Jacobsohn, Thomas, Baetens, and Hartdegen).

Tenth Concert, May 1. Quartet, op. 192, Raff (Jacobsohn, Thomas, Baetens, and Hartdegen); Sonata, in A minor, op. 19, Rubinstein (Dörner and Jacobsohn); Quintet,

in C major, op. 163, Schubert (Thomas, Jacobsohn, Baetens, Hartdegen, and Brandt).

Eleventh Concert, May 8. Trio No. 6, "Serenade" for flute, violin, and viola, op. 25, Beethoven (Wittgenstein, Jacobsohn, and Baetens); Quartet in F major, op. 17, Xaver Scharwenka (Schneider, Jacobsohn, Baetens, and Hartdegen); Sonata in A major, "Kreutzer," op. 47, Beethoven (Schneider and Jacobsohn).

XV

THE ORANGE SYMPHONY CONCERTS

[1880–1889]

[The higher music has always met with an intelligent, appreciative, and even enthusiastic welcome in Orange, New Jersey. It was one of the few piaces in the earlier days of the Mason-Thomas Quartette that could be depended upon for patronage of chamber concerts, and no city in the country has responded more cordially to Mr. Thomas's efforts in behalf of orchestral music. The following programmes tell the story in a significant manner.—EDR.]

SEASON OF 1880–1881

First Concert, November 18, 1880. "Prelude, Chorale, and Fugue," Bach; Allegro moderato, Symphony in B minor, first movement, Bach; Aria, "Empio, dirò, tu sei," from "Giulio Cesare," Handel (Miss Emily Winant); Finale, "Prometheus," Beethoven; Selections from "Lohengrin," Act III., Wagner; Overture, "Midsummer Night's Dream," Mendelssohn; "Ave Maria," Gounod; March movement, "Lenore" Symphony, Raff; Romanza, "La Cieca," Ponchielli (Miss Winant); "Scènes Napolitaines," Massenet.

Second Concert, December 16. Symphony No. 8, op. 93, Beethoven; Aria, "Sound an Alarm," from "Judas Maccabæus," Handel (Mr. W. C. Tower); "Siegfried Idyl," Wagner; Overture, "Oberon," Weber; Air,

Bach; Songs, "Liebesbotschaft," "Ich will meine Seele tauchen," "Der Wanderer," Fesca (Mr. W. C. Tower); Scherzo from Suite "Roma," Bizet; "Hungarian Rhapsody," No. 2, Liszt.

Third Concert, January 20, 1881. Overture, "Alphonse and Estrella," Schubert; Larghetto, Symphony No. 2, Beethoven; Concerto for piano, op. 16, Henselt (Mr. Rafael Joseffy); Selections from "The Flying Dutchman," Wagner; Overture, "Fingal's Cave," Mendelssohn; "Largo," Handel; "Hungarian Dances," Brahms; "Hungarian March," Berlioz.

Fourth Concert, February 17. Symphony in G minor (Köchel, 550), Mozart; Aria from "Siroe," Act II., Handel (Mr. George Henschel); "Bilder aus Östen," Schumann; Overture, "William Tell," Rossini; "Träumerei," Schumann; Song, "The Two Grenadiers," Schumann (Mr. Henschel); "Capriccio," op. 4, Grädner; March, "Tannhäuser," Wagner.

Fifth Concert, March 17. Suite No. 3, in D major, Bach; Aria, "Mia cara bene," from "Rodelinda," Handel (Miss Henrietta Beebe); Adagio, "Prometheus," Beethoven; Symphonic poem, "Danse Macabre," Saint-Saëns; Ballet music, "Rienzi," Wagner; Overture, "Merry Wives of Windsor," Nicolai; "Largo," Handel; "Slumber Song," Wagner, and "On Wings of Music," Mendelssohn (Miss Beebe); "Swedish Wedding March," Soedermann; "Scènes Napolitaines," Massenet.

[1881–1882]

First Concert, November 17, 1881. Overture, "Leonora," No. 3, Beethoven; "Adagio Religioso," Mendelssohn; "Fantasia," op. 15, Schubert (Mme. Madeline Schiller); "Waldweben," Wagner; Overture, "Academic Festival" (new), Brahms; Interlude and "Invocation to the Alpine Fay," from "Manfred," Schumann;

"Hungarian Rhapsody," Liszt; Ballet music, "Nero" (new), Rubinstein.

Second Concert, December 15. Symphony No. 5, in C minor, op. 67, Beethoven; Aria, from "Reine de Saba," Gounod (Mrs. E. Aline Osgood); Vorspiel, "Lohengrin," Wagner; Overture, "William Tell," Rossini; Two Norwegian melodies, op. 34, Grieg; Ballad, "My dearest Heart," Sullivan (Mrs. Osgood); Suite, "Sylvia," Delibes.

Third Concert, January 19, 1882. Overture, "Prometheus," Beethoven; Scherzo and andante, from "Rhenish" Symphony, Schumann; Aria from "Magic Flute," "O, zittere nicht," Mozart (Miss Hattie Schell); Ballet music, "Queen of Sheba," Goldmark; Selections from "Damnation of Faust," Berlioz; Overture, "Midsummer Night's Dream," Mendelssohn; "Ave Maria," Bach-Gounod; "Minuet," Boccherini; "Mailied," Meyerbeer, and "Ich muss nun einmal singen," Taubert (Miss Schell); "La Jota Aragonesa," Saint-Saëns; Selections from "Lohengrin," Act III., Wagner.

Fourth Concert, February 16. Symphony in D major (B. and H. Edition, No. 2), Haydn; Aria, "O, Fatima," Weber (Miss Emily Winant); Ballet music and "Wedding Procession," from "Feramors," Rubinstein; "Nordische Suite," Hamerik; Arietta, "In questa Tomba," Beethoven (Miss Winant); "Funeral March of a Marionette," Gounod; Overture, "Ruy Blas," Mendelssohn.

Fifth Concert, March 16. Symphony in B minor, "Unfinished," Schubert; Aria, "Revenge! Timotheus cries," from "Alexander's Feast," Handel (Mr. George Henschel); Finale, "Prometheus," Beethoven; Symphonic poem "Le Rouet d'Omphale," Saint-Saëns; Selections from "Damnation of Faust," Berlioz; "Saltarello," from "Italian" Symphony, Mendelssohn; "Pogner's Address," from "Die Meistersinger," Wagner

(Mr. Henschel); Allegretto, "Eighth Symphony," Beethoven; "Largo," Handel; Overture, "Merry Wives of Windsor," Nicolai.

[1882–1883]

First Concert, November 16, 1882. Overture, "Der Freischütz," Weber; "Variations and March," op. 114, Lachner; Romance and rondo, from concerto, op. 11, Chopin (Miss Jessie Pinney); Selections from "Die Meistersinger," Wagner; Suite op. 30 (new), Dvorak; "Hungarian Rhapsody," No. 12, Liszt (Miss Pinney); Ballet, "Paris and Helen," Gluck; Waltz from "Étienne Marcel," Saint-Saëns; Overture, "Semiramide," Rossini.

Second Concert, November 30. Symphony No. 6, "Pastoral," Beethoven; Cavatina from "Der Freischütz," Weber (Mrs. George Henschel); "Ride of the Valkyries," Wagner; Overture, "Jessonda," Spohr; "Deutsche Tänze," Schubert; Aria from "Acteon," Auber (Mrs. Henschel); "Suite l'Arlésienne," Bizet.

Third Concert, January 18, 1883. Overture, "Magic Flute," Mozart; Larghetto, from Symphony in C minor, Spohr; Scene, "Ocean! thou mighty Monster," from "Oberon," Weber (Mme. Boeme); Scenes from first act of "Lohengrin," Wagner; "Overture to a Drama," Hofmann; Adagio, "Prometheus," Beethoven; Suite No. 4, "Scènes Pittoresques," Massenet.

Fourth Concert, February 15. Symphony in B flat, No. 1, op. 38, Schumann; Second concerto in G minor, op. 22, Saint-Saëns (Mr. Rafael Joseffy); Overture, "Mein Heim" (new), Dvorak; "Serenade" in D, op. 9, Fuchs; "Nouvelle Mélodie," Joseffy; "Arietta di Balletto," Gluck-Joseffy; "Rhapsodie Hongroise," No. 12, Liszt (Mr. Joseffy); "Spinning Song" and "Sailors' Chorus," from "The Flying Dutchman," Wagner.

Fifth Concert, March 15. Overture, "Egmont," Beethoven; "Reverie" and "Dance of the Wood Nymphs," from "Im Walde," Symphony, Raff; Song, "Die Loreley," Liszt (Miss Emma Juch); Ballet music, "Nero," Rubinstein; Overture, "Tannhäuser," Wagner; "Largo," Handel; Scherzo, "Midsummer Night's Dream," Mendelssohn; "Ave Maria," Bach-Gounod (Miss Juch); March, "Vom Fels zum Meer," Liszt.

[1883–1884]

First Concert, November 15, 1883. Symphony No. 8, in B minor, "Unfinished," Schubert; Aria, "Der Hölle Rache," from "Magic Flute," Mozart (Miss Amy Sherwin); Second Scotch Rhapsody, "Burns," Mackenzie; Overture, "Euryanthe," Weber; "Serenade," No. 3, in D minor, Volkmann; Valse arietta, from "Romeo and Juliet," Gounod (Miss Sherwin); Selections from "Lohengrin," Act III., Wagner.

Second Concert, December 20. Symphony No. 4, in B flat, Beethoven; Aria, "Penelope weaving a Garment," from "Odysseus," Bruch (Miss Margaret Bryant); "Good Friday Spell," from "Parsifal," Wagner; Overture, "Midsummer Night's Dream," Mendelssohn; Theme and variations, "Austrian Hymn," Haydn; Aria, "Deh per questo istante," from "La Clemenza di Tito," Mozart (Miss Bryant); "Bal Costumé," Rubinstein.

Third Concert, January 17, 1884. Symphony No. 5, "Lenore," op. 177, Raff; Aria, "Ah! perfido," Beethoven (Mme. Gabrielle Boeme); Overture, prelude and first scene of second act of "Tannhäuser," Wagner (Mme. Boeme); "Invitation to the Dance," Weber; Symphonic poem, "Les Préludes."

Fourth Concert, February 21. "Overture, Scherzo, and Finale," Schumann; Aria, "Wie nahte mir der Schlummer," Weber (Miss Emma Juch); Symphonic poem, "Phaeton," Saint-Saëns; Overture, "Fingal's Cave,"

Mendelssohn; "Largo," Handel; Aria, "Batti, batti," from "Don Giovanni," Mozart (Miss Juch); Selections from "Damnation of Faust," Berlioz.

Fifth Concert, March 20. Symphony in C minor, Cowen; Aria from "Nozze di Figaro," Mozart (Miss Zélie de Lussan); Overture, "Leonora," No. 2, Beethoven; Selections from "Orpheus," Gluck; "Élégie," Massenet (Miss de Lussan); Symphonic poem, "Danse Macabre," Saint-Saëns; Overture, "Rienzi," Wagner.

[1884–1885]

First Concert, November 20, 1884. Symphony No. 5, in C minor, op. 67, Beethoven; Concert aria, "Infelice," Mendelssohn (Miss Emma Juch); Overture, "Oberon," Weber; "Siegfried Idyl," Wagner; "Hungarian Rhapsody," No. 3, Liszt; Aria from "Reine de Saba," Gounod (Miss Juch); "Triumphal Overture," Rubinstein.

Second Concert, December 18. Symphony No. 4, in D minor, op. 120, Schumann; "Siegmund's Love Song," from "Die Walküre," Wagner (Mr. William J. Winch); "Ride of the Valkyries," Wagner; Overture, "Coriolanus," Beethoven; "Prelude, Minuet, and Fugue," Reinhold; "Zigeuner Melodien," Dvorak (Mr. Winch); "Pêcheur Napolitain et Napolitaine" and "Toréador et Andalouse," Rubinstein.

Third Concert, January 15, 1885. Symphony in C, "Jupiter," Mozart; Scena, "Ocean, thou mighty Monster," from "Oberon," Weber (Miss Charlotte Walker); Ballet music, "The Vine," Rubinstein; Overture, "The Merry Wives of Windsor," Nicolai; Second Scotch rhapsody, "Burns," Mackenzie; Aria, "Figlio del Sol," from "L'Africaine," Meyerbeer (Miss Walker); Suite, "The Nations," Moszkowski.

Fourth Concert, February 19. Symphony No. 1, in C major, op. 21, Beethoven; Concerto No. 1, in G minor,

Mendelssohn (Miss Jessie Pinney); Overture, "Le Carnaval Romain," Berlioz; "Wedding March," and variations, op. 26, Goldmark; Piano solo, "Études Symphoniques," Nos. 1, 2, 11, and 12, Schumann (Miss Pinney); "Hungarian Rhapsody," No. 12, Liszt.

Fifth Concert, March 19. Symphony No. 6, "Pastoral," Beethoven; "Mignon," Liszt (Mme. Christine Dossert); Introduction and finale, "Tristan and Isolde," Wagner; Overture, "Melusine," Mendelssohn; "Largo," Handel; Aria, "Or la sull, Onda," from "Il Giuramento," Mercadante (Mme. Dossert); "Le Bal," from "Symphonie Fantastique," Berlioz; "Hungarian Rhapsody," No. 2, Liszt.

[1885–1886]

First Concert, November 5, 1885. Symphony No. 2, in D major, op. 36, Beethoven; Aria, "Die stille Nacht entweicht," from "Faust," Spohr (Miss Emma Juch); "Tarentelle," for flute and clarinet, Saint-Saëns (Mr. Oesterle and Mr. Schreurs); Overture, "Festival," Lassen; "Theme and Variations," from D minor Quartet, Schubert; Aria, "Sweet Bird," from "Il Penseroso," Handel (Miss Juch); "Bal Costumé," second series (new), Rubinstein.

Second Concert, December 3. Symphony No. 1, in B flat, op. 38, Schumann; Concerto for violin, No. 1, op. 26, Bruch (Miss Maud Powell); "Scherzo Capriccioso," op. 66 (first time), Dvorak; Adagio, "Prometheus," Beethoven; "Invitation to the Dance," Weber; Ballet divertissement, "Henry VIII.," Saint-Saëns.

Third Concert, January 14, 1886. Symphony No. 4, in A major, "Italian," Mendelssohn; Concerto No. 4, in D minor, op. 70, Rubinstein (Mr. Rafael Joseffy); "Rhapsody," No. 1 (new), Hallen; "Siegfried's Rhine Journey," from "Die Götterdämmerung," Wagner; Fantasia, "Ruins of Athens," Beethoven-Liszt (Mr.

Joseffy); "Ball Scene," from dramatic symphony, "Romeo and Juliet," Berlioz.

Fourth Concert, February 4. Symphony in E flat (B. & H. Edition, No. 3), Haydn; Ballet, "The Vine" (new), Rubinstein; Overture, "Merry Wives of Windsor," Nicolai; Concerto for flute, Demersseman (Mr. Otto Oesterle); "Largo," Handel; "Minuet," Boccherini; "Hungarian Rhapsody," No. 2, Liszt.

Fifth Concert, March 25. Symphony No. 7, in A major, op. 92, Beethoven; Aria, "I have lost my Eurydice," from "Orpheus," Gluck (Miss Helen D. Campbell); "Good Friday Spell," from "Parsifal," Wagner; "Sketch of the Steppes" (new), Borodin; "Tarantella" (new), Gernsheim; Aria, "Nobil Signor," from "The Huguenots," Meyerbeer (Miss Campbell); "Festival Overture," Lassen.

[1887–1888]

First Concert, November 17, 1887. Vorspiel, "Die Meistersinger," Wagner; Symphony No. 7, in A major, op. 92, Beethoven; Concerto for piano, No. 4, in D minor, op. 70, Rubinstein (Mr. Emanuel Moor); Theme and variations from D minor Quartet, Schubert; "Allegretto Giojoso," Moszkowski; "Hungarian Rhapsody," No. 14, Liszt.

Second Concert, December 8. Symphony in E flat (B. & H. Edition, No. 3), Haydn; Aria, "E Susanna non vien," from "Nozze di Figaro," Mozart (Miss Jennie Dutton); Overture, "Leonora," No. 2, Beethoven; Fantasia, "Liebesnacht," Philipp Scharwenka; "Kamarinskaja," Glinka; Aria from "Hérodiade," Massenet (Miss Dutton); Symphonic poem, "Les Préludes," Liszt.

Third Concert, January 12, 1888. Overture, "Coriolanus," Beethoven; "Divertissement à la Hongroise," op. 54, Schubert; Concerto for violoncello, Goltermann (Mr. Victor Herbert); "Polonaise," No. 2, Liszt;

Symphony No. 3, in F major, op. 153, "Im Walde," Raff.

Fourth Concert, February 9. Symphony No. 9, in C major, Schubert; "Funeral March," Chopin; "Tarentelle," Saint-Saëns (Mr. Oesterle and Mr. Schreurs); "Good Friday Spell" and "Flower Girls' Scene," from "Parsifal," Wagner; "Largo," Handel; "Morceau Symphonique," "La Russie," Rubinstein.

Fifth Concert, March 15. Symphony No. 3, in E flat, "Rhenish," Schumann; "Elsa's Dream," from "Lohengrin," Wagner (Miss Emma Juch); "Theme and Variations" and "Perpetuum Mobile," Suite, op. 39, Moszkowski; Arietta, "Kommt ein schlanker Bursch," from "Der Freischütz," Weber (Miss Juch); "In the Garden" and "Dance," from "The Country Wedding Symphony," Goldmark.

[1888–1889]

First Concert, November 22, 1888. Concert overture, "In Autumn" (new), Grieg; "Dreams," Wagner; Symphony No. 4, in D minor, op. 120, Schumann; Concerto for piano, No. 4, in G major, Rubinstein (Mr. Rafael Joseffy); "Slavonic Dances" (new), Dvorak.

Second Concert, December 20. Symphony No. 2, in D major, op. 36, Beethoven; Aria, "Ah! perfido," Beethoven (Mme. Fursch-Madi); Symphonic variations (new), Dvorak; Romanza from "Hérodiade," Massenet (Mme. Fursch-Madi); Suite, "Peer Gynt" (new), Grieg; "Hungarian Dances," Brahms.

Third Concert, January 17, 1889. Overture, "Iphigenia in Aulis," Gluck; "Largo and Allegro," Bach; Song, "The Two Grenadiers," Schumann (Mr. George Prehn); Symphony, "Ocean," op. 42, Rubinstein; "Ride of the Valkyries," "Wotan's Farewell," and "Magic Fire Scene," from "Die Walküre," Wagner (Mr. Prehn).

Fourth Concert, February 21. Symphony No. 5, in C minor, op. 67, Beethoven; Andante and finale from violin concerto, Mendelssohn (Mr. Max Bendix); "Waldweben," from "Siegfried," and "Siegfried's Death," from "Die Götterdämmerung," Wagner; "Scherzo Capriccioso," Dvorak; "Mozartiana," Tschaikowsky.

Fifth Concert, March 21. Symphony No. 5, in E major, "Lenore," Raff; Concerto No. 2, in G minor, Saint-Saëns (Mme. Julia Rivé-King); "Largo," Handel; Cortège, "Fantastischer Zug" (new), Moszkowski; "Hungarian Rhapsody," No. 12, Liszt.

XVI

THE PHILADELPHIA SYMPHONY CONCERTS

[1882–1891]

[There were nine seasons of symphony concerts in Philadelphia, forty-nine in all, beginning in 1882 and closing in 1891, which was Mr. Thomas's farewell season in the East. The programmes of these concerts follow.—EDR.]

FIRST SEASON, 1882–1883

First Concert, November 1, 1882. Symphony in C minor, No. 5, Beethoven; Concerto for piano, in G minor, No. 2, Saint-Saëns (Mr. Rafael Joseffy); Overture, "Manfred," Schumann; "Allegro and Passacaille," Handel; "Berceuse," Chopin, "Elfenspiel" (new), Heyman (Mr. Joseffy); Symphonic poem, "Les Préludes," Liszt.

Second Concert, December 2. Symphony in C, No. 9, Schubert; Vorspiel, "Good Friday Spell," and Scene from Act III., "Parsifal" (Mr. Christian Fritsch and Mr. Franz Remmertz); Introduction to Act I., "Siegmund's Love Song" (Mr. Fritsch), "Ride of the Valkyries," "Wotan's Farewell to Brünnhilde," and

"Magic Fire Scene," from "Die Walküre" (Mr. Remmertz), Wagner.

Third Concert, January 27, 1883. Symphony in E flat (B. & H. Edition, No. 1), Haydn; Scena, "Sweet Bird," from "Il Penseroso," Handel (Miss Emma Thursby, flute obligato, Mr. Eugene Weiner); Overture, "Coriolanus," Beethoven; "Die Loreley," Liszt (Miss Thursby); Symphony in B, No. 1, op. 38, Schumann.

Fourth Concert, February 24. Symphony in G minor (Köchel, 550), Mozart; Concerto for piano, in B, No. 2, op. 83 (new), Brahms (Mr. Rafael Joseffy); "Serenade," in D, No. 1, op. 9, Fuchs; Symphony in F, No. 8, op. 93, Beethoven.

Fifth Concert, March 14. "The Redemption," Gounod (Mrs. E. Aline Osgood, Mrs. Hartdegen, Miss Emily Winant, Mr. Theodore J. Toedt, Mr. Max Heinrich, Mr. Franz Remmertz, Cecilian Society).

Sixth Concert [In Memory of Richard Wagner], April 25. Symphony No. 6, "Pastoral," op. 68, Beethoven; Introduction and finale to "Tristan and Isolde"; "Siegfried's Death," from "Die Götterdämmerung"; Vorspiel and "Pogner's Address," Act I., "Die Meistersinger" (Mr. Franz Remmertz).

SECOND SEASON, 1883–1884

First Concert, October 27, 1883. Symphony No. 3, op. 55, "Eroica," Beethoven; "Eine Faust Ouvertüre," Wagner; "Serenade," No. 3, in D minor, Volkmann; "Ball Scene," from "Romeo and Juliet," Berlioz.

Second Concert, November 17. Overture, "Leonora," No. 2; Aria, "Deh, per questa istante," from "La Clemenza di Tito," Mozart (Miss Agnes B. Huntington); Symphony No. 4, in D minor, op. 120, Schumann; Scotch Rhapsody, "Burns" (new), Mackenzie; Aria,

"Che farò," from "Orpheus," Gluck (Miss Huntington); "Waldweben," from "Siegfried," Wagner.

Third Concert, December 8. Symphony No. 8, in B minor, Schubert; Concerto for piano, No. 5, in E flat, op. 73, Beethoven (Prof. Carl Baermann); Symphony, "Ocean," Rubinstein.

Fourth Concert, January 26, 1884. "Toccata," Bach; Symphony No. 4, in B flat, Beethoven; Music to "Midsummer Night's Dream," Mendelssohn (Miss Minnie Denniston, Mrs. Adolf Hartdegen, and ladies of the Brooklyn Philharmonic Chorus); Selections from "The Damnation of Faust" (by request), Berlioz.

Fifth Concert, February 9. Symphony in C, "Jupiter," Mozart; Concerto for piano, in A minor, op. 54, Schumann (Mr. Rafael Joseffy); Variations on theme by Haydn, Brahms; Symphonic poem, "Tasso," Liszt.

Sixth Concert, March 22. "Overture, Scherzo, and Finale," op. 52, Schumann; Concert aria, "Infelice," Mendelssohn (Miss Emma Juch); Scherzo, "Queen Mab," from "Romeo and Juliet," Berlioz; "Die Loreley," Liszt (Miss Juch); Symphony No. 7, in A major, op. 92, Beethoven.

THIRD SEASON, 1884–1885

First Concert, December 8, 1884. Symphony No. 3, in F major (new), Brahms; Recitative and aria "Crudele, ah, non mio bene," from "Don Giovanni," Mozart (Miss Emma Juch); Overture, "Leonora," No. 3, Beethoven; "Scherzo Capriccioso" (new), Dvorak; "Elsa's Dream," from "Lohengrin," Wagner (Miss Juch); "Bal Costumé," op. 103 (by request), Rubinstein.

Second Concert, January 24, 1885. Symphony No. 5, in C minor (by request), Beethoven; Concerto for violoncello, Volkmann (Mr. F. Giese); Overture, "Midsum-

mer Night's Dream," Mendelssohn (by request); "Träumerei," Schumann (by request); Ballet music, "The Vine" (new), Rubinstein; Symphonic poem, "Les Préludes," Liszt.

Third Concert, February 21. Symphony No. 3, in E flat, op. 97, Schumann; Concerto for piano, No. 2, in A major, Liszt (Mr. Rafael Joseffy); Overture, "Coriolanus," Beethoven; "Prelude, Minuet, and Fugue," op. 10, Reinhold; Scherzo from "Concerto Symphonique," op. 102, Liszt (Mr. Joseffy); "The Nations," Moszkowski.

Fourth Concert, March 7. Symphony No. 5, "Lenore," op. 177, Raff; Aria, "Sweet Bird," from "Il Penseroso," Handel (Miss Emma Juch, flute obligato, Mr. Otto Oesterle); Overture, "Egmont," Beethoven; "Gavotte, Tambourin, Minuet, Passepied," from "Castor et Pollux," Rameau; Scene and aria, "Die stille Nacht entweicht," from "Faust," Spohr (Miss Juch); "Hungarian Rhapsody," No. 12, Liszt.

Fifth Concert, March 28. Symphony No. 2, in D major, op. 36, Beethoven; "Mignon," Liszt (Mme. Christine Dossert); Overture, "Benvenuto Cellini," Berlioz; "Symphonic Variations" (new), Nicodé; Romanza from "Hérodiade," Massenet (Mme. Dossert); Vorspiel, "Die Meistersinger," Wagner.

Sixth Concert, April 25. Suite No. 3, in D major, Bach; Symphony No. 2, in C major, op. 61, Schumann; Scene and aria, "Abscheulicher," from "Fidelio," Beethoven (Frau Friedrich-Materna); "Variations," op. 26, Goldmark; "Siegfried's Death" and "Brünnhilde's Immolation," from "Die Götterdämmerung," Wagner (Frau Materna).

FOURTH SEASON, 1885–1886

First Concert, November 7, 1885. Overture, "Iphigenia in Tauris," Gluck; Symphony No. 4, in B flat, op. 60,

Beethoven; Recitative and aria, "Dove Sono," from "Marriage of Figaro," Mozart (Miss Emma Juch); Overture, "Husitzka" (first time), Dvorak; "Theme and Variations," from Quartet in D minor, Schubert; Recitative and aria, "Die stille Nacht entweicht," from "Faust," Spohr (Miss Juch): "Bal Costumé," second series (new), Rubinstein.

Second Concert, December 5. Overture, "Lodoiska," Cherubini; Symphony No. 1, in B flat, Schumann; Concerto for violin, No. 1, op. 26, Bruch (Miss Maud Powell); Symphonic tone-picture, "Wallenstein's Camp," Rheinberger; "Romanza," in F major, Beethoven (Miss Powell); "Norwegian Rhapsody," Svendsen.

Third Concert, January 30, 1886. Symphony No. 2, in D minor, Dvorak; Concerto for piano, No. 4, in G major, op. 58, Beethoven (Mr. Rafael Joseffy); Overture, Tannhäuser, Wagner; "Ruins of Athens," Beethoven (Mr. Joseffy); Ballet music, "Nero" (new), Rubinstein.

Fourth Concert, February 20. Symphony in E flat (Köchel, 504), Mozart; Scena and aria, "Ah! perfido," Beethoven (Mme. Fursch-Madi); "Siegfried's Rhine Journey," from "Die Götterdämmerung," Wagner; "Rhapsody," No. 1 (new), Hallen; Aria from "Reine de Saba," Gounod (Mme. Fursch-Madi); Symphonic poem, "Festklänge," Liszt.

Fifth Concert, March 6. Symphony No. 8, in B minor, "Unfinished," Schubert; Concerto for piano, violin, and violoncello, op. 56, Beethoven (Richard Hofmann, Schmidt, and Hartdegen); Symphonie fantastique, "Épisode de la vie d'un artiste," Berlioz.

Sixth Concert, April 3. Symphony No. 3, "Eroica," Beethoven; Aria, "O come, my Heart's Delight," from "The Marriage of Figaro," Mozart (Mme. Pauline L'Allemand); Overture, "King Lear," Berlioz; Ballet,

"The Vine" (new), Rubinstein; Scene and legend of "The Pariah's Daughter," from "Lakmé," Delibes (Mme. L'Allemand); "Mephisto Waltz," Liszt.

FIFTH SEASON, 1886–1887

First Concert, October 25, 1886. Symphony No. 5, in C minor, Beethoven; Concerto for piano, No. 4, in D minor, op. 70, Rubinstein (Mr. Rafael Joseffy); Symphonic prologue to "Othello" (first time), Arnold Krug; Piano solo, "Nocturne," Rubinstein; "Marche Militaire," Schubert-Tausig (Mr. Joseffy); Symphonic poem, "Hunnenschlacht," Liszt.

Second Concert, November 9. "Marche Héroïque" (first time), Massenet; Overture, "Tannhäuser," Wagner; "Andante Cantabile," op. 97, Beethoven-Liszt; "Variations and Finale," op. 55, Tschaikowsky; Aria from "La Reine de Saba," Gounod (Miss Emma Juch); "Tarantelle" (new), César Cui; "Marche Funèbre," from Quintet, op. 44 (first time), Schumann; "Waltz Movement" (first time), Volkmann; Arietta, "Kommt ein schlanker Bursch," from "Der Freischütz," Weber (Miss Juch); "Polonaise," No. 2 (first time), Liszt.

Third Concert, December 28. Symphony No. 2, in D major, op. 73 (first time), Brahms; Concerto for piano, in A minor, op. 54, Schumann (Mr. Rafael Joseffy); "Bacchanale," from "Tannhäuser," Wagner; Cavatina, for string quartette, op. 130 (first time), Beethoven; Hungarian Rhapsody, "Pesther Carneval" (first time), Liszt.

Fourth Concert, February 24, 1887. Symphony No. 1, in B flat, op. 38, Schumann; Aria from "Zémire et Azor," Grétry (Miss Laura Moore, flute obligato, Mr. Oesterle); "Ciaconna" (first time), Bach; "Flower Girls' Scene," from "Parsifal" (first time), Wagner; Aria, "Trahir Vincent," from "Mireille," Gounod (Miss Moore); Overture, "Le Carnaval Romain," Berlioz.

Fifth Concert, March 5. Symphony, "Jupiter" (by request), Mozart; "Hungarian Dances," Brahms; Concerto for piano, No. 1, in E flat, Liszt (Miss Adele Marguiles); "Slavonic Rhapsody," No. 1 (first time), Dvorak; "Serenade," No. 3, in D minor, Volkmann (violoncello obligato, Mr. M. Brandt); Selections from "Damnation of Faust," Berlioz.

Sixth Concert, March 26. Symphony No. 4, in A major, "Italian," Mendelssohn; Concerto for piano, in F minor, op. 16, Henselt (Mr. Rafael Joseffy); Overture, "Der Freischütz," Weber; Air, Bach; "Waltz Movement," Volkmann; Symphonic poem, "Les Préludes," Liszt.

SIXTH SEASON, 1887–1888

First Concert, November 5, 1887. "Huldigung's March," Wagner; "Eine Faust Ouvertüre," Wagner; Symphony No. 7, in A major, Beethoven; Concerto for piano, No. 1, in E minor, op. 11, Chopin-Tausig (Mr. Rafael Joseffy); "Hungarian Rhapsody," No. 14, Liszt.

Second Concert, December 3. Symphony No. 3, in E flat, "Rhenish," Schumann; Concerto for piano, No. 2, in A major, Liszt (Miss Adele Aus der Ohe); Capriccio, op. 4, Grädner; "Trauermarsch," Chopin-Thomas; Vorspiel, "Die Meistersinger," Wagner.

Third Concert, December 22. Symphony in G minor, Mozart; Overture, "Leonora," No. 2, Beethoven; Concerto for violin, op. 46, Rubinstein (Mme. Camilla Urso); Suite, No. 1, op. 39 (new), Moszkowski.

Fourth Concert, February 16, 1888. Symphony No. 4, in E minor, op. 98 (new), Brahms; Concerto for violoncello, op. 96 (new), Rubinstein (Mr. Victor Herbert); "Divertissement à la Hongroise," op. 54, Schubert; "Serenade" No. 2, in F major, op. 63, Volkmann; Overture, "Tannhäuser," Wagner.

Fifth Concert, February 25. Symphony in E flat (B. & H. Edition, No. 3), Haydn; Scene and aria, "Wo berg' ich mich?" from "Euryanthe," Weber (Mr. Emil Fischer); Overture, "Manfred," op. 115, Schumann; Song, "Der Wanderer," Schubert (Mr. Fischer); Symphony No. 8, in F major, op. 93, Beethoven.

Sixth Concert, March 8. Overture, "Leonora," No. 1, Beethoven; Symphony No. 8, in B minor, Schubert; Concerto for piano, op. 23, Tschaikowsky (Mr. Rafael Joseffy); Symphonic Fantasia, "Italy" (new), Richard Strauss.

Seventh Concert [*Request Programme*], *March 22.* Suite No. 3, in D major, Bach; "Dies Iræ, "Confutatis," "Lacrimosa," "Hostias" and "Sanctus," from "Requiem," Mozart (Philadelphia Chorus); Symphony No. 6, op. 68, "Pastoral," Beethoven; "Tarentelle," for flute and clarinet, Saint-Saëns (Mr. Oesterle and Mr. Schreurs); "Largo," Handel; "Funeral March," Chopin; "Kaiser March," Wagner.

Eighth Concert, April 7. Symphonic poem, "The Tempest," J. K. Paine; "Elsa's Dream," from "Lohengrin," Wagner (Miss Emma Juch); "Siegfried's Idyl" and "Waldweben," from "Siegfried," Wagner; Song, "Gretchen am Spinnrad," Schubert (Miss Juch); Symphony, "Ländliche Hochzeit," Goldmark.

Seventh Season, 1889

First Concert, January 26, 1889. Symphony No. 5, in C minor, Beethoven; Aria from "Nozze di Figaro," Mozart (Miss Emma Juch); "Symphonic Variations,' op. 78 (new), Dvorak; Suite, op. 46, "Peer Gynt" (new), Grieg; Song, "The Young Nun," Schubert (Miss Juch); "Dreams," Wagner; "Ride of the Valkyries," Wagner.

Second Concert, April 9. Symphony No. 5, in E major, "Lenore," Raff; Concerto for piano, No. 1, in E minor,

Chopin-Tausig (Mr. Rafael Joseffy); "Invitation to the Dance," Weber; "Funeral March," Chopin; Selections from "Damnation of Faust," Berlioz.

EIGHTH SEASON, 1890–1891

First Concert, November 19, 1890. Symphony No. 8, in F major, Beethoven; Concerto for piano, in G major, Rubinstein (Miss Adele Aus der Ohe); Overture, "Coriolanus," Beethoven; "Funeral March," Chopin-Thomas; "Serenade" No. 3, in D minor, Volkmann; "Waldweben," from "Siegfried" and "Ride of the Valkyries," Wagner.

Second Concert, March 1. "Largo and Allegro in F minor, Bach; Recitative and aria, "E Susanna non vien," from "The Marriage of Figaro," Mozart (Mlle. Clementina de Vere); Symphony in E flat (Köchel, No. 543), Mozart; Overture, recitative, and aria from "Jessonda," Spohr (Mlle. de Vere); Scherzo from "A Midsummer Night's Dream," Mendelssohn; "Septet," op. 20, Beethoven.

Third Concert, March 29. Symphony No. 3, "Eroica," op. 55, Beethoven; Songs, "Immer leiser wird mein Schlummer," Brahms; "O schneller, mein Rosz," Spicker; "Widmung," Franz (Mr. Theodore Reichmann); Overture, "Spring" (new), Goldmark; "Siegfried Idyl," Wagner; Romanza, "To the Evening Star," from Tannhäuser," Wagner (Mr. Reichmann); Rhapsody, "Espagnole," Chabrier.

NINTH SEASON, 1890–1891

First Concert, October 28, 1890. Overture and aria from "The Flying Dutchman," Wagner; Symphony No. 5, in E minor, op. 64, Tschaikowsky; Songs, "Ewige Liebe," Brahms; "Der Lindenbaum," Schubert (Mr. Theodore Reichmann); Overture, "Leonora," No. 3, Beethoven.

Second Concert, December 20. Overture, "Fingal's Cave," Mendelssohn; Symphony No. 8, in F major, Beethoven; Aria, "Dalla sua pace," from "Don Giovanni," Mozart (Sig. Italo Campanini); "Largo," Handel; Vorspiel and "Lohengrin's Narrative," from "Lohengrin" (Sig. Campanini); "Good Friday Spell," "Transformation Scene," and finale, from "Parsifal," Wagner.

Third Concert, January 3, 1891. Symphony No. 8, in B minor, "Unfinished," Schubert; Concerto for piano, No. 1, in E minor, op. 11, Liszt (Miss Adele Aus der Ohe); Dramatic overture, "Husitzka," Dvorak; "Sarabande, Andante, and Bourrée" (new), Badeich arrangement, Bach; Piano solo, "Polonaise" in E major, Liszt (Miss Aus der Ohe); "Intermezzo and March," from Suite No. 2, op. 47 (new), Moszkowski.

Fourth Concert, February 12. Symphony in G minor, (Köchel, 550), Mozart; Aria "Voi che sapete," from "Nozze di Figaro," Mozart (Mrs. Ratcliffe Caperton); Variations on a theme by Haydn, "Chorale St. Antoine," Brahms; "Symphonie Espagnole," for violin, orchestra, Lalo (Mr. Max Bendix); "Marche Funèbre," Chopin-Thomas; Scherzo, "Queen Mab" and "Ball Scene," from "Romeo and Juliet," Berlioz.

Fifth Concert, March 12. Symphony in D major, op. 60, Dvorak; Concerto for piano, No. 4, in G major, op. 58, Beethoven (Mr. Rafael Joseffy); Overture, "Antony and Cleopatra" (new), Rubinstein; "Norwegian Dances" (new), Grieg; Suite "L'Arlésienne," Bizet.

Sixth Concert [Farewell Symphony Concert], April 14. Symphony No. 7, in A major, op. 92, Beethoven; Aria, "O, grant me in the Dust to fall," from "Saint Ludmila," Dvorak (Mlle. Clementine de Vere); Concerto for violin, first movement, Beethoven (Mr. Max Bendix); "Elsa's Dream," from "Lohengrin," Wagner

(Mlle. de Vere); "Song of the Rhine Daughters," "Siegfried's Death and Funeral March," from "Die Götterdämmerung," Wagner.

[The programme numbers for this farewell concert in Philadelphia were selected by vote.—EDR.]

XVII

THE NEW YORK FESTIVAL

[1882]

[The New York Festival of 1882 was an outgrowth of the Cincinnati Festivals, five of which at that time had been given with steadily increasing success. It was the intention of the promoters of the New York Festival to make it a regular biennial event, and steps were taken in other cities in the same direction. Two festivals were given in Chicago, in 1882 and 1884, the programmes of which will be found among the regular Chicago programmes, and there were a few elsewhere in 1882, but the scheme was not carried out, owing to changes in Mr. Thomas's plans and other circumstances. Only the brilliant Cincinnati Festivals have remained, all of which Mr. Thomas has conducted. The programmes of the New York Festival were as follows.—EDR.]

First Evening Concert, May 2, 1882. Cantata, "A Stronghold Sure," Bach (Miss Cary Mr. Candidus, Mr. Whitney, chorus, orchestra, and organ); Symphony in C major (Köchel, 551), Mozart; Aria, "Abscheulicher," from "Fidelio," Beethoven (Frau Materna); "Utrecht Jubilate," Handel (Miss Cary, Mr. Toedt, Mr. Henschel, chorus, orchestra, and organ).

First Matinee, May 3. Overture, Scene 1, "Diane Impitoyable," from "Iphigenia in Aulis," Gluck (Sig. Galassi); Symphony in C major, No. 9, Schubert; Aria, "Gli angui d'inferno," from "The Magic Flute," Mozart (Mme. Etelka Gerster); Overture, "Manfred," Schumann; Aria, "Der Kriegeslust ergeben," from "Jessonda," Spohr (Mr. Henschel); Aria, "Ocean,

thou mighty Monster," from "Oberon," Weber (Frau Materna); Aria, "Vainement Pharaon," from "Joseph," Méhul (Sig. Campanini); Overture, "Ruy Blas," Mendelssohn.

Second Evening Concert [*Beethoven Night*], *May 3.* Symphony in C minor, No. 5, op. 67; "Missa Solennis," in D major, op. 123 (Frau Materna, Mrs. Osgood, Miss Cary, Miss Winant, Sig. Campanini, Sig. Galassi, Mr. Candidus, Mr. Henschel, Mr. Whitney).

Second Matinee [*Wagner Programme*], *May 4.* Prelude and scene, "The Theft of the Gold" (Hattie Schell, Amalia Wurmb, Antonia Henne, Oscar Steins), "Wotan's Apostrophe to Walhalla" (Mr. Remmertz), "Loge's Tidings" (Mr. Toedt); Closing scene (Mr. Remmertz, Mr. Toedt, Miss Schell, Miss Wurmb, and Miss Henne), from "Das Rheingold"; Introduction to Act I., "Siegmund's Love Song" (Mr. Candidus); "Ride of the Valkyries" and "Wotan's Farewell," "Magic Fire Scene" (Sig. Galassi), from "Die Walküre"; "The Forging of the Sword" (Sig. Campanini and Mr. Toedt), from "Siegfried"; "Siegfried's Death" and "Brünnhilde's Immolation" (Frau Materna), from "Die Götterdämmerung."

Third Evening Concert, May 5. "Israel in Egypt," Handel (Mrs. Osgood, Miss Cary, Miss Schell, Mr. Candidus, Mr. Remmertz, Mr. Whitney, chorus, orchestra, and organ).

Third Matinee [*Italian Programme*], *May 6.* Sonata in D, Corelli; Aria di chiesa, "Se i miei Sospiri," Stradella (Miss Winant); "Menuetto," Boccherini; Aria, "Pria che Spunti," from "Il Matrimonio Segreto," Cimarosa (Sig. Campanini); Overture, sestetto finale, "O, ciel," Act I., from "Les Deux Journées," Cherubini (Mrs. Osgood, Miss Cary, Mr. Candidus, Mr. Toedt, Mr. Henschel, Mr. Remmertz); Overture, scena, "Del tuo gran Ministero," Act II., from "La Vestale," Spontini

(Mme. Gerster, Miss Cary, Sig. Campanini); Overture and terzetto, from "William Tell," Rossini (Mr. Candidus, Mr. Remmertz, Mr. Whitney); Duo, "Ah! Leonora, il guardo," from "La Favorita," Donizetti (Miss Cary and Sig. Galassi); Aria, "Ah! non giunge," from "La Sonnambula," Bellini (Mme. Gerster); Romanza, "Eri tu," from "Un Ballo in Maschera," Verdi (Sig. Galassi); Overture, "Il Rè Lear," Bozzini.

Fourth Evening Concert, May 6. Symphony to Dante's "Divina Commedia," Liszt (orchestra, women's chorus, and organ); Scene from "The Demon," Act I., Rubinstein (Mme. Gerster); "The Fall of Troy," Act II., Berlioz (Frau Materna, Mrs. Osgood, Miss Winant, Sig. Campanini, Mr. Toedt, Sig. Galassi, Mr. Remmertz, Mr. Whitney, chorus, and orchestra); Chorus, "Die Meistersinger," Act III., Wagner (chorus and orchestra).

XVIII

THE PITTSBURG FESTIVAL

[1883]

First Concert, April 30, 1883. Symphony in B minor, "Unfinished," Schubert; Aria from "Ruins of Athens," Beethoven (Mr. Franz Remmertz); Concerto for piano, No. 2, in G minor, op. 32, Saint-Saëns (Mme. Rivé-King); Aria, "E dunque ver?" Rubinstein (Mrs. E. Humphrey Allen); Symphonic poem, "Les Préludes," Liszt; Aria, "O, Fatima," from "Abu Hassan," Weber (Mrs. Belle Cole); Selections from "Damnation of Faust," Berlioz; "Elijah" (first part), Mendelssohn (Musical Union).

Second Concert, May 1. Symphony No. 6, "Pastoral," Beethoven; Aria from "Der Freischütz," Weber (Mrs. Minnie Hauck); Selections from "Die Walküre," "Götterdämmerung," and "Lohengrin" (Mrs. Hauck,

Mrs. Cole, Mr. Remmertz, Mr. Klippel, and Musical Union).

Third Concert, May 2. Overture, "Tannhäuser"; Wagner; Ballet music, "Feramors," Rubinstein; "Connais tu le Pays?" Ambroise Thomas, and "La Styrienne" (Mrs. Minnie Hauck); Fantasia on Hungarian airs, Liszt (Mme. Rivé-King); Aria, "Or la sull' Onda," Mercadante (Mrs. Belle Cole); Overture, "William Tell," Rossini; "Träumerei," Schumann; Songs (Mrs. Minnie Hauck); Suite, "Sylvia," Delibes.

Fourth Concert, May 2. "The Redemption," Gounod (Mrs. E. Humphrey Allen, Mrs. Lilian N. Hartdegen, Mrs. Belle Cole, Mr. Frederic Harvey, Mr. Franz Remmertz, Mr. Joseph Vogel, Mr. J. D. Balfe, and Musical Union).

XIX

THE SAN FRANCISCO FESTIVAL

[1883]

First Evening Concert, June 7, 1883. Overture, "Tannhäuser, Wagner; Allegretto, Seventh Symphony, Beethoven; "Invitation to the Dance," Weber; Song "Am Meer," Schubert (Mr. Franz Remmertz); Concerto No. 2, in G minor, Saint-Saëns (Mme. Rivé-King); "Hungarian Rhapsody," No. 2, Liszt; "Prayer and Barcarolle," from "L'Étoile du Nord," Meyerbeer (Miss Emma C. Thursby); Overture, "William Tell," Rossini; "Träumerei," Schumann; Aria, "Or la sull' Onda," Mercadante (Mrs. Belle Cole); Suite, "Sylvia," Delibes.

Second Evening Concert, June 8. Symphony No. 8, in B minor, "Unfinished," Schubert; Aria from "Der Freischütz," Weber (Mrs. E. Humphrey Allen); Concerto No. 1, in E minor, op. 2, Chopin (Mme. Rivé-King); Scenes from "Alceste," Gluck (Mr. Remmertz,

Mrs. Allen, Mrs. Cole, chorus, and orchestra); Symphonic poem, "Les Préludes," Liszt; Aria, "Mia speranza adorata," Mozart (Miss Emma C. Thursby); Overture, "Leonora," No. 3, Beethoven; Chorus, "Thanks be to God," from "Elijah," Mendelssohn.

First Afternoon Concert, June 9. Overture, "The Magic Flute," Mozart; Allegretto, Eighth Symphony, Beethoven; Cavatina, "Flowers of the Valley," from "Euryanthe," Weber (Mrs. Anne Hartdegen); "Tarantella," in D flat, Moszkowski (Mme. Rivé-King); Symphonic poem, "Danse Macabre," Saint-Saëns; Aria, "Salve dimora," from "Faust," Gounod (Mr. Harvey); Overture, "Midsummer Night's Dream," Mendelssohn; "Largo," Handel (violin solo by Mr. Hermann Brandt); Cavatina, "Una voce poco fa," from "The Barber of Seville," Rossini (Miss Emma C. Thursby); Waltz, "On the beautiful blue Danube," Strauss; Ballad (Mrs. Belle Cole); Selections from "Damnation of Faust," Berlioz.

Third Evening Concert [Wagner Night], June 9. Selections from "Tannhäuser" (Mr. Remmertz and Mrs. Allen); "Die Walküre" (Mr. Harvey and Mr. Remmertz); "Siegfried's Death," from "Die Götterdämmerung" (orchestra); "Lohengrin" (Miss Thursby, Mrs. Cole, Mr. Harvey, and Mr. Remmertz).

Fourth Evening Concert [Beethoven Night], June 11. Overture, "Consecration of the House," op. 1, Aria, from "Ruins of Athens" (Mr. Remmertz); Symphony in C minor, No. 5, Aria, "Ah! perfido" (Mrs. E. Humphrey Allen); Concerto for piano in C minor, No. 3, first movement (Mme. Rivé-King); Trio, "Tremate, empi tremate" (Miss Thursby, Mr. Harvey, and Mr. Remmertz); "Theme and Variations" from "Septet"; Chorus, "Hallelujah," from "Mount of Olives."

Fifth Evening Concert, June 12. Selections from "Manfred," Schumann; Aria, "O, Fatima," from "Abu

Hassan," Weber (Mrs. Belle Cole); "Hungarian Dances," Brahms; Concerto for piano, No. 1, in E flat, Liszt (Mme. Rivé-King); "Die Loreley," Liszt (Miss Thursby); "Hymn of Praise," a symphonic cantata, Mendelssohn (Mrs. Allen, Mrs. Hartdegen, Mr. Harvey).

Second Afternoon Concert, June 13. "Jubilee Overture," Weber; March movement from "Lenore" Symphony, Raff; Aria, "I have lost my Eurydice," from "Orpheus," Gluck (Mrs. Cole); Rondo, in E flat, Chopin (Mme. Rivé-King); Song, "The Two Grenadiers," Schumann (Mr. Remmertz); Ballet music, "Feramors," Rubinstein; Scena, "Sweet Bird," from "Il Penseroso," Handel (Miss Thursby, flute obligato, Mr. Oesterle); Scherzo, "Midsummer Night's Dream," Mendelssohn; Quartet from "Rigoletto" (Mrs. Allen, Mrs. Cole, Mr. Harvey, and Mr. Remmertz); Waltz, "Village Swallows," Strauss; Polka française, "'S giebt nur a Kaiserstadt," polka mazurka, "Devil's Darning Needle," polka schnell, "Jocus," Strauss.

XX

INAUGURAL FESTIVAL AT MUSIC HALL, ST. LOUIS

[1885]

First Concert, October 28, 1885. Overture, "Consecration of the House," op. 124, Beethoven; [Address by Hon. S. M. Kennard, President of the St. Louis Exposition and Music Hall Association;] Symphony No. 1, in B flat, op. 38, Schumann; Aria, "Ocean, thou mighty Monster," from "Oberon," Weber (Mme. Fursch-Madi); Cantata, "The Crusaders," op. 50, Gade (Miss Emily Winant, Mr. Toedt, Mr. Whitney).

Second Concert, October 29. Overture, "Benvenuto Cellini," Berlioz; Symphony No. 7, in A major, op. 92, Beethoven; Aria, "Ah! perfido," Beethoven (Mme.

Fursch-Madi); "Eine Faust Ouvertüre," Wagner; Aria from "Faust," "Die stille Nacht entweicht," Spohr (Miss Emma Juch); Symphonic variations in C minor (new), Nicodé; "Hungarian Rhapsody," No. 12 (new), Liszt.

Third Concert, October 30. "Mors et Vita," Gounod (Miss Emma Juch, Miss Emily Winant, Charles Turner, Myron W. Whitney, chorus, orchestra, and organ).

Fourth Concert, October 31. Overture, "Academic," Brahms; Selections from "Orpheus," Gluck; Aria, "Sweet Bird," from "Il Penseroso," Handel (Miss Emma Juch); March from "Lenore" Symphony, Raff; Aria, " 'Tis a glorious sight," from "Oberon," Weber (Charles Turner); "Invitation to the Dance," Weber; Aria, "Pogner's Address," from "Die Meistersinger" (Myron W. Whitney); "Theme and Variations," op. 18, Beethoven; Aria, "Ave Maria," Bach-Gounod (Miss Juch); "Bal Costumé," Suite No. 2 (new), Rubinstein.

Fifth Concert, October 31. "Elijah," Mendelssohn (Mme. Fursch-Madi, Miss Emily Winant, Mrs. A. D. Cunningham, Mrs. A. D. Cooper, Mrs. Mattie L. Hardy, Miss Adele Laers, Theodore J. Toedt, Myron W. Whitney, Jesse Cozzens, J. H. McKenna, William Porteus, A. D. Cunningham, chorus, orchestra, and organ).

XXI

YOUNG PEOPLE'S CONCERTS

[1883–1885]

[The comprehensiveness of Mr. Thomas's scheme of popular musical education, and the far-reaching purpose he constantly had in view are clearly illustrated in the young people's programmes which were played in New York between 1883 and 1885. He gave the same class of concerts in other cities. The programmes are of a popular character, and

clearly intelligible even to untrained and uneducated hearers, and yet, as will be seen from the following samples, are of a dignified and instructive character.—EDR.]

FIRST SEASON

First Concert, December 22, 1883. Overture, "Preciosa," Weber; Larghetto, Second Symphony, Beethoven; Aria from "Magic Flute," Mozart (Mrs. Amy Sherwin); "Scherzo and Wedding March," from "Midsummer Night's Dream," Mendelssohn; Ballad, "Within a mile o' Edinboro' town" (Mrs. Sherwin); Ballet air from "Pâris et Hélène," Gluck; "Waldweben," from "Siegfried," Wagner.

Second Concert, January 12, 1884. Overture, "Magic Flute," Mozart; "Airs de Ballet," from "Orpheus," Gluck; Allegretto from Eighth Symphony, Beethoven; Songs, "Who is Sylvia?" and "Whither?" Schubert (Miss Ella Earle); "Invitation to the Dance," Weber; Overture, "William Tell," Rossini; Variations, "God save the Emperor," Haydn; Song, "The Two Grenadiers," Schumann (Mr. Franz Remmertz); "Funeral March of a Marionette," Gounod; Waltz, "On the beautiful blue Danube," Strauss.

Third Concert, February 2. Overture, "Jubilee," Weber; Andante from "Surprise" Symphony, Haydn; Aria, "Batti, batti," from "Don Giovanni," Mozart (Miss Emma Juch); Symphonic poem "Rouet d'Omphale," Saint-Saëns; Piano solo, "Humoreske," Grieg, and "Minuet," Moszkowski (Miss Mary E. Garlichs); Cavatina, "Bel Raggio," from "Semiramide," Rossini (Miss Juch); "Minuet," Boccherini; Overture, "Merry Wives of Windsor," Nicolai.

SECOND SEASON, 1884–1885

First Concert, December 6, 1884. Overture, "Fra Diavolo" Auber; Largo and finale, Symphony in G (B. & H. Edition, No. 13), Haydn; Aria, "Non so più cosa

son," Aria, "Voi che sapete," from "Marriage of Figaro," Mozart (Miss Emma Juch); "Slavonic Dances," Dvorak; Overture, "Oberon," Weber; "Largo," Handel (violin obligato, Mr. John F. Rhodes); "Spring Song," Mendelssohn; "Ave Maria," for soprano and violin, Gounod (Miss Juch and Mr. Rhodes); "Polka Pizzicato," Strauss; "Pêcheur Napolitain et Napolitaine," and "Toreador et Andalouse," Rubinstein.

Second Concert, January 17, 1885. Overture, "Prometheus," Beethoven; Minuet from Symphony in E flat and "Turkish March," Mozart; Aria from "Cinq Mars," Gounod (Miss Henrietta Beebe); Flute solo, idyl, "Bird in the Forest," Doppler (Mr. Otto Oesterle); "The Nations," Moszkowski; "Cherry Ripe" and "I've been roaming," Horn (Miss Beebe); Waltz, "Village Swallows," Strauss; "Hungarian Rhapsody," No. 2, Liszt.

Third Concert, February 7. Entr'acte in B minor, "Rosamunde," Schubert; "Pastoral Symphony from "Christmas Oratorio," Bach; Gavotte, tambourin, minuet, and passepied from "Castor and Pollux" (first time), Rameau; Aria, "Vedrai carino," from "Don Giovanni" Mozart (Miss Zélie de Lussan); Overture, "Leonora," No. 3, Beethoven; "Serenade" No. 3, in D minor, Volkmann (violoncello obligato, Mr. Adolph Hartdegen); Songs, Mendelssohn (Miss de Lussan); Ballet music, "The Vine," (new) Rubinstein; "Hungarian Rhapsody," No. 12, Liszt.

Fourth Concert, February 28. March from Suite, op. 113, Lachner; Overture, "Melusine," Mendelssohn; Selections from "Orpheus," Gluck; Andante and finale from Symphony No. 1, Beethoven; Variations for trombone, Beer (Mr. F. Letsch); "La Jota Aragonesa," Saint-Saëns; Songs, "Sweet Bird," from "Il Penseroso," Handel; "The First Violets" and "The Days of Youth," Mendelssohn (Miss Emma Juch); Ballet

music and "Wedding Procession," from "Feramors," Rubinstein.

Fifth Concert, March 21. Polonaise "Struensee," Meyerbeer; Overture, "Der Freischütz," Weber; Andante from "Surprise" Symphony, Haydn; Aria, "Or la sull' Onda," from "Il Giuramento," Mercadante (Mme. Christine Dossert); "Norwegian Rhapsody," Svendsen; Theme and variations from "Septet," op. 20, Beethoven; Songs, "Guten Morgen," Grieg, and "Shall I wake him?" Jensen (Mme. Dossert); "Le Bal," from "Symphonie Fantastique," Berlioz; Overture, "William Tell," Rossini.

Sixth Concert, April 18. Symphony in D major, Haydn; Songs, "Ideal Hope" and "Faith in Spring," Schubert (Mr. Max Heinrich); "Variations," Handel; "Berceuse," Kremser, and "Staccato Étude," Scharwenka (Miss Adele Margulies); Overture, "Merry Wives of Windsor," Nicolai; Song, "The Two Grenadiers," Schumann (Mr. Heinrich); "Suite L'Arlésienne," Bizet.

XXII

THE AMERICAN OPERA COMPANY

[1886–1887]

[Mr. Thomas was conductor of the American Opera Company from January 4, 1886, to June 15, 1887—two seasons. The history of this ill-fated organization is told in sufficient detail elsewhere in this work. The first performances of the operas in the repertoire were as follows.—EDR.]

"TAMING OF THE SHREW," GOETZ

[First performance in America.]

New York, January 4, 1886. *Baptista*, W. H. Hamilton; *Katherine*, Pauline L'Allemand; *Bianca*, Kate Bensberg; *Hortensio*, Alonzo E. Stoddard; *Lucentio*, W. H.

Fessenden; *Petruchio*, W. H. Lee; *Grumio*, E. J. O'Mahoney; *A Tailor*, John Howson. [In the third act a grand ballet divertisement, music selected from Rubinstein's "Bal Costumé."]

"ORPHEUS," GLUCK

New York, January 8, Orpheus, Helene Hastreiter; *Eurydice*, Emma Juch; *Amor*, Minnie Dilthey.

"LOHENGRIN," WAGNER

New York, January 20. Henry I., M. W. Whitney; *Lohengrin*, William Candidus; *Elsa*, Emma Juch; *Ortrud*, Helene Hastreiter; *Telramund*, Alonzo E. Stoddard; *Herald*, Edward O'Mahoney.

"MAGIC FLUTE," MOZART

New York, January 27. Queen of Night, Pauline L'Allemand; *Pamina*, Emma Juch; *The three Ladies*, May Fielding, Charlotte Walker, Helen D. Campbell; *Papagena*, Minnie Dilthey; *The three Genii*, Anna Phelps, Charlotte Maginnis, Addie Frank; *Tamino*, William Candidus; *Sarastro*, M. W. Whitney; *Speaker of the Temple*, Alonzo E. Stoddard; *First Priest*, Albert Paulet; *Second Priest*, Edward O'Mahoney; *Papageno*, William Hamilton; *Monostatos*, John Howson; *The two armed Men*, William Santen and Henry Lear.

"MERRY WIVES OF WINDSOR," NICOLAI

New York, February 5. Mistress Ford, Pauline L'Allemand; *Mistress Page*, Jessie Bartlett Davis; *Sir John Falstaff*, William Hamilton; *Mr. Ford*, Alonzo E. Stoddard; *Mr. Page*, Myron W. Whitney; *Anne Page*, May Fielding; *Fenton*, William H. Fessenden; *Slender*, John Howson; *Doctor Caius*, Edward O'Mahoney.

"LAKMÉ," DELIBES

New York, March 1. Lakmé, Pauline L'Allemand; *Nilakantha*, Alonzo E. Stoddard; *Gerard*, William Can-

didus; *Frederick*, William H. Lee; *Ellen*, Charlotte Walker; *Rose*, Helen Dudley Campbell; *Mrs. Benson*, May Fielding; *Mallika*, Jessie Bartlett Davis; *Hadji*, William H. Fessenden.

"THE FLYING DUTCHMAN," WAGNER

New York, March 17. The Dutchman, William Ludwig; *Senta*, Helene Hastreiter; *Daland*, Myron W. Whitney; *Erik*, Whitney Mockridge; *Mary*, Helen Dudley Campbell; *The Steersman*, William H. Fessenden.

"THE MARRIAGE OF JEANNETTE," MASSÉ

New York, March 24. Jeannette, Pauline L'Allemand; *Jean*, William H. Lee; *Thomas*, G. W. Williams; *Pierre*, Kate Oesterle.

"SYLVIA," DELIBES

New York, March 24. Sylvia, Mlle. Theodora De Gillert; *Diana*, Mlle. Gorone; *Cupid*, Mlle. Felicita Carrozzi; *Aminta*, Prof. Mamert Bibeyran; *Young Shepherd*, Mlle. Romilda Vic; *Orion*, M. Romeo; *Thalie*, Mlle. Emilia Coralli· *Terpsichore*, Mlle. Marschal.

"FAUST," GOUNOD

Philadelphia, November 15. Faust, Charles Bassett; *Mephistophiles*, William Ludwig; *Valentine*, Alonzo E. Stoddard; *Brandes*, Joseph Silvers; *Siebel*, Jessie Bartlett Davis; *Marguerite*, Emma Juch; *Martha*, Mathilde Phillips.

"AÏDA," VERDI

Philadelphia, November 20. The King, D. M. Babcock; *Amneris*, Cornelia Van Zanten; *Aïda*, Mme. Fursch-Madi; *Radames*, William Candidus; *Ramfi*, Myron W. Whitney; *Amonasro*, Alonzo E. Stoddard; *Priestess*, Clara Mears; *A Messenger*, James Dubois.

"GALATÉE," MASSÉ

Philadelphia, November 20. Galatée, Laura Moore; *Pygmalion,* Jessie Bartlett Davis; *Midas,* William Hamilton; *Ganymede,* John E. Brand.

"THE HUGUENOTS," MEYERBEER

St. Louis, November 30. The Queen, Pauline L'Allemand; *Valentin,* Bertha Pierson; *Urban,* Jessie Bartlett Davis; *St. Bris,* William Ludwig; *Nevers,* Alonzo Stoddard; *Raoul,* William Candidus; *Marcel,* Myron W. Whitney; *Maurevert,* William Hamilton; *Tavennes,* James Dubois.

"MARTHA," FLOTOW

Boston, January 14, 1887. Lady Harriet, Pauline L'Allemand; *Nancy,* Jessie Bartlett Davis; *Tristan,* William Hamilton; *Plunket,* Alonzo E. Stoddard; *Lionel,* Charles Bassett; *Sheriff,* John Alton.

"COPPELIA," DELIBES

Boston, January 14. Swanilde, Mlle. Marie Giuri; *Frantz,* Mlle. Felicita Carrozzi; *Coppelius,* M. Mamert Bibeyran; *The Bell Ringer,* M. Cammarano; *The Landlady,* Mlle. Catharine Coralli; *Lord of the Manor,* M. Victor; *Burgomaster,* M. Romeo; *Coppelia,* Mlle. Emma Papurella.

"NERO," RUBINSTEIN

[First time in America.]

New York, March 14. Nero Claudius, William Candidus; *Julius Vindex,* William Ludwig; *Tigellinus,* Alonzo E. Stoddard; *Balbillus,* Myron W. Whitney; *Saccus,* William Fessenden; *Levine,* William Hamilton; *Terpander,* W. H. Lee; *Poppæa Sabina,* Bertha Pierson; *Epicharis,* Cornelia Van Zanten; *Chrysa,* Emma Juch; *Agrippina,* Agnes Sterling; *Lupus,* Pauline L'Allemand.

XXIII

THE INDIANAPOLIS FESTIVAL

[1891]

First Evening Concert, May 26, 1891. "Stabat Mater," Rossini (Miss Emma Juch, Miss Clara Poole, Emil Fischer, and W. J. Lavin); Overture, "Tannhäuser," Wagner; "Bell Song," from "Lakmé," Delibes (Miss Mary Howe); Suite, op. 46, "Peer Gynt," Grieg; "Thou brilliant Bird," from "Perle de Brésil," David (Miss Howe); "Hungarian Rhapsody," No. 6, Liszt; "The Lord is Great," Righini (chorus and orchestra).

First Matinee, May 27. Symphony No. 5, in C minor, op. 67, Beethoven; Concerto for violin (first movement), Beethoven (Max Bendix); Overture, "Antony and Cleopatra" (new), Rubinstein; "Marche Funèbre," Chopin-Thomas; Aria from "Sappho," Gounod (Miss Clara Poole); "Invitation to the Dance," Weber; "Waldweben," from "Siegfried," "Ride of the Valkyries," from "Die Walküre," Wagner.

Second Evening Concert, May 27. "Manzoni Requiem," Verdi (Miss Emma Juch, Miss Clara Poole, Emil Fischer, W. J. Lavin, chorus, and orchestra); Symphony No. 8, in B minor, "Unfinished," Schubert; "Elsa's Dream," from "Lohengrin," Wagner (Miss Juch); "Song of the Rhine Daughters," "Siegfried's Death," and "Funeral March," from "Die Götterdämmerung," Wagner; "Now May again," from "Walpurgis Night," Mendelssohn (chorus and orchestra).

Second Matinee, May 28. Symphony in G minor (Köchel, 550), Mozart; Variations on "Chorale Saint Antoine," Brahms; "Walther's Prize Song," from "Die Meistersinger," Wagner (Mr. W. J. Lavin); Vorspiel, "Die Meistersinger," Wagner; Symphonic poem, "Phaeton," Saint-Saëns; Two movements from violin concerto in

D minor, Wieniawski (Mr. Franz Wilczek); Norwegian Dances (new), Grieg; "Suite L'Arlésienne," Bizet.

Third Evening Concert, May 28. "Hymn of Praise," Mendelssohn (Miss Emma Juch, Miss Clara Poole, W. J. Lavin, chorus, and orchestra); Symphony No. 1, in B flat, op. 38, Schumann; Aria from "The Jewess," Halévy (Mr. Emil Fischer); Aria, "Dich, theure Halle," from "Tannhäuser," Wagner (Miss Juch); Chorus, "Unfold, ye Portals," from "The Redemption," Gounod.

XXIV

FAREWELL CONCERT IN NEW YORK

[Madison Square Garden.]

[1891]

August 16, 1891. "Prelude and Fugue," Bach; Ballet air from "Paris and Helen," Gluck; Andante and finale from Fifth Symphony, Beethoven; Song, "Les Rameaux," Faure (Mr. Leo Stormont); "Hungarian Rhapsody," No. 12, Liszt; "March Funèbre," Chopin-Thomas; Polacca from "I Puritani," Rossini (Louise Natalie); March movement, "Lenore," Symphony, Raff; "Largo," Handel (Max Bendix, violin obligato); "Spring Song," Mendelssohn; Duo from "Il Trovatore," Verdi (Miss Natalie and Mr. Stormont); March, "Tannhäuser," Wagner.

XXV

THE COLUMBIAN EXPOSITION CONCERTS

[1892–1893]

[The scheme of concerts which Mr. Thomas arranged for the Columbian Exposition at Chicago, in 1893 was most elaborate and comprehensive, and had he been enabled to carry it out according to his original design, it would have presented a summary of the progress of music during the last two or three

centuries. The Music Hall and Festival Hall programmes appended suggest the dignity and importance of the purpose he had in view.—EDR.]

DEDICATION PROGRAMME

October 22, 1892. "Columbus March and Hymn," Prof. John K. Paine (orchestra, military band, and chorus); "Columbian Ode" (words by Harriet Munroe), George W. Chadwick (chorus and orchestra); Cantata, "To the Sons of Art," Mendelssohn (chorus and orchestra); "Hallelujah Chorus," Handel (chorus and orchestra); Chorus, "In Praise of God," Beethoven (chorus); "Hail Columbia" and "Star Spangled Banner" (orchestra).

OPENING DAY CEREMONIAL PROGRAMME

May 1, 1893. "Columbus March and Hymn," Paine; Overture, "Rienzi," Wagner.

CEREMONIAL PROGRAMME FOR THE OPENING OF THE WOMAN'S BUILDING

May 1, 1893. "Jubilate," Mrs. H. H. A. Beach (mixed chorus and orchestra); "Grand March," Frau Ingeborg von Bronsart (orchestra); "Dramatic Overture," Miss Frances Ellicott (orchestra); "America" (orchestra and chorus).

MUSIC HALL SERIES

Inaugural Concert, May 2, 1893. Overture, "Consecration of the House," op. 124, Beethoven; Concerto for piano, in A minor, op. 17, Paderewski (Ignace J. Paderewski); Symphony No. 8, in B minor, "Unfinished," Schubert; "Nocturne, Prelude, Mazurka, Berceuse," Chopin, and "Papillons," Schumann (Mr. Paderewski); Prelude, "Die Meistersinger," Wagner.

Second Concert, May 3. Symphony No. 3, "Eroica," Beethoven; Concerto for piano, in A minor, Schumann

(Mr. Paderewski); "Symphonic Variations," op. 78, Dvorak; "Hungarian Fantasia," Liszt (Mr. Paderewski).

Third Concert [*Schubert Programme*], *May 5.* Entr'acte in B minor, "Rosamunde"; "Waldesnacht" (Mrs. Katherine Fiske); Songs, "The Atlas," "Death and the Maiden" (Mrs. Fiske); Symphony No. 9, in C major.

Fourth Concert [*Brahms Programme*], *May 9.* "Serenade," op. 16; Songs, "Wie bist du, meine Königin," "Liebestreu," "Die Maiennacht," "Von Ewiger Liebe" (Mr. George E. Holmes); Symphony No. 4, in E minor, op. 98.

Fifth Concert [*Beethoven Programme*], *May 12.* Music to "Egmont" (Mrs. Minnie Fish-Griffin and orchestra); "Septet," op. 20; Symphony No. 5, in C minor, op. 67.

Sixth and Seventh Concerts. [Boston Symphony Orchestra, Franz Kneisel, conductor].

Eighth and Ninth Concerts. [New York Symphony Orchestra, Walter Damrosch, conductor.]

Tenth Concert [*American Programme*], *May 23.* Symphony No. 2, in B flat, op. 21, Chadwick; Serenade, in E major, op. 25, Foote; Suite, op. 42, MacDowell.

Eleventh Concert, May 24. "Elijah," Mendelssohn (Lillian Nordica, Christine Nielson-Dreier, Whitney Mockridge, Plunket Greene, and Chicago Apollo Club).

Twelfth Concert [*Raff Programme*], *May 26.* Overture, op. 127, "A safe Stronghold our God is still"; Concerto for piano, in C minor, op. 185 (W. H. Sherwood); Symphony No. 9, in F major, op. 153, "Im Walde."

Thirteenth Concert, June 2. Suite No. 3, in D, Bach; Symphony in C major, "Jupiter," Mozart; "Swedish Dances" (new), Bruch; "An Island Fantasy," J. K. Paine.

Fourteenth Concert [Lineff Russian Choir], June 6. Festouvertüre, "1812," Tschaikowsky; "Kal Slaven" ("Gloria"), Bortniansky; "Cheronvimskaia" (Cherub Song), unknown composer; "Da Ispravitsia" ("Hearing Prayer"), Bortniansky; "Swiaty Baje" ("Trisagion"), Tschaikowsky; "Otche Nash" ("Lord's Prayer"), Tschaikowsky; "Sketch on the Steppes," Borodin (orchestra); "Kamarinskaia," Glinka (orchestra); Songs from Great Russia, "Notchka" (The Night), "Outiza" (Ducky Darling), "Lootschina" (The Bird Light), "Sseni" (The Threshold), "Ay Onchnem" (Bargeman's Song), "Yo Loosiach" (In the Meadow), (Russian Choir).

Fifteenth, Sixteenth, and Seventeenth Concerts. (Lineff Russian Choir programmes.)

Eighteenth Concert [Schumann Programme], June 9. Overture, "Manfred"; Concerto for piano, in A minor, op. 54 (Mme. Fanny Bloomfield-Zeisler); Symphony No. 3, in E flat, op. 97, "Rhenish,"

Nineteenth, Twentieth, Twenty-first, and Twenty-second Concerts. (Lineff Russian Choir programmes.)

Twenty-third Concert, June 20. Overture, "The Land of the Mountain and the Flood," McCunn; Part songs, "The Lullaby of Life," Leslie, and "Matona, Lovely Maiden," Lassus (The St. Paul Choral Association); "Bridal Song and Serenade," from the "Country Wedding" Symphony, Goldmark; Part songs, "Cradle Song," Smart, "The Sands o' Dee," Macfarren (The Minneapolis Choral Association;) "Siegfried's Rhine Journey," from "Die Götterdämmerung," Wagner; "Third Mass," Gounod (the St. Paul and Minneapolis Associations).

Twenty-fourth Concert, June 24. Symphony No. 4, in D minor, Schumann; "A German Requiem," Brahms (Mrs. Corinne Moore-Lawson, Mr. Louis Ehrgott, and Cincinnati Festival Chorus).

Twenty-fifth Concert, June 27. (Concert by the Arion Society of Brooklyn, N. Y., conductor, Arthur Classen.)

Twenty-sixth Concert [Ballad Programme], June 29. Suite, op. 39, Dvorak; Ballad, "The Message," Blumenthal (Mr. Lloyd); Solo for violoncello, Servais (Bruno Steindel); Ballad, "Adieu, Marie," Stephen Adams (Mr. Lloyd); "Swedish Dances," second set (new), Bruch; Ballad, "Sally in our Alley," fifteenth-century composer (Mr. Lloyd); "In the Garden," "Dance," from op. 26, Goldmark.

Twenty-seventh Concert [German-American Women's Chorus], July 1. "Wedding March," Mendelssohn; "Morgenanderung" and "O Welt, wie bist du Schön," Abt (Mrs. Anna Katzenberger and chorus); "Wanderer's Night Song," Rubinstein (first quartette section); "Evening Song," Kuhlau (chorus a capella); Harp solo, "Fantasie," Schuecker (Edmund Schuecker); "Hunting Chorus" and "Wedding Chorus," Hummel; Folk songs, "Wie die Blümlein draussen Zittern" and "Abschied von den Alpen," bridal chorus from "Lohengrin," Wagner, and "Parting," Schumann (Mrs. Anna Katzenberger and chorus).

Twenty-eighth Concert [The German Liederkranz of New York City], July 5. Overture, "Coriolanus," Beethoven; "Begrüssung," Zöllner, and "Morgenlied," Rietz (Liederkranz); Aria from "The Cid," Massenet (Miss Lillian Blauvelt); "Indian Love Song," Zöllner (Liederkranz); "Rêverie," Vieuxtemps, and "Fairy Dance," Bazzini, for violin (Mr. Richard Arnold); "Nachtzauber," Storch, "Minnesänger," Schumann, "Muttersprache," Engelsberg (Liederkranz); "Christmas Pastorale," Bach; "Santa Maria" (Italian Folk song), "Die drei Röslein" (German Folk song), and "Minnelied," Buente (Liederkranz); Aria from "Don Giovanni," Mozart (Mr. Conrad Behrens); "Hungarian Dances," Brahms; "Die Heini von Steier."

Zöllner (Miss Blauvelt, Mr. Behrens, quartette, and Liederkranz).

Twenty-ninth Concert [*American Music*], *July 6.* "Festival March," Van der Stucken; Overture, "Melpomene," Chadwick; Serenade in E major, op. 25, Foote; "An Island Fantasy," Paine; Suite, op. 42, MacDowell.

Thirtieth Concert [*American Music*], *July 7.* "Festival March," Foerster; "Carnival Overture" (first time), Shelby; Suite, Schönfeld; Songs, "Before the Daybreak," Nevin, and "A Summer Song," Helen Hood (Miss Priscilla White); "Procession of the Grail," Gleason; Suite No. 3, op. 32, Bird.

Thirty-first Concert [*Cleveland Vocal Society*], *July 11.* Theme and variations, "Chorale Saint Antoine," Brahms; "Morning Song," Raff (chorus); "Lullaby of Life," Leslie (chorus); Chorus of handmaidens from "Fridolin," Randegger (chorus); Fantasia, op. 103, in F minor, Schubert; "You stole my Love," Macfarren (chorus); "Easter Hymn," from "The Damnation of Faust," Berlioz (chorus); Prelude and closing scene from "Tristan and Isolde," Wagner; "Sylvan Pleasures," Benedict (chorus); "Daybreak," Faning (chorus).

Thirty-second Concert [*Junger Männerchor of Philadelphia*], *July 15.* Overture, "Oberon," Weber; "Das Heldengrab," Liebe (chorus); Aria, "Let the bright Seraphim," from "Samson," Handel (Mrs. Emma Suelke); "Hoffnung," Mohr (chorus); Vorspiel, "Die Loreley," Bruch; "Abendfeier," "Frühlings Wanderung," Graner (chorus); Song, "Die Loreley," Liszt (Mrs. Suelke); "Du die Stunde kam," Pache, "Champagner Lied," Heinze (chorus); "Die Weihe des Liedes," Baldamus (Mrs. Suelke and chorus).

Thirty-third Concert, July 18. Symphony in G minor (Köchel, 550), Mozart; Concerto for violin, op. 26, in G minor, Bruch (Miss Maude Powell); "Wallenstein's

Camp" and "Capuchin's Sermon," from Symphony "Wallenstein," Rheinberger; "Mephisto Waltz," Liszt.

Thirty-fourth Concert, July 25. Symphony No. 7, in A major, op. 92, Beethoven; Concerto for piano, No. 4, in C minor, op. 44, Saint-Saëns (Mr. Carl Stasny); Overture, "Romeo and Juliet," Tschaikowsky; "Hungarian Fantasia," for piano, Liszt (Mr. Stasny).

Thirty-fifth Concert, August 1. Overture, "Iphigenia in Aulis," Gluck; Concerto in G minor, Handel (String orchestra, with obligato violins and violoncello, Bendix, Knoll, and Steindel); Introduction to the third act of "Medea," Cherubini; Symphony No. 5, in C minor, op. 67, Beethoven.

Thirty-sixth Concert, August 4. Overture, "Witichis," op. 10, Margaret Ruthven Lang; "Suite Créole," Broekhoven; Concerto for violin, in E minor, op. 64, Mendelssohn (Miss Maud Powell); "Concert Overture," Hermann Wetzler.

Thirty-seventh Concert, August 8. Overture, "Sappho," Goldmark; Concerto for piano, No. 1, in E flat, Liszt (Mr. H. M. Field); Symphony No. 5, in E minor, Tschaikowsky.

[Mr. Thomas's name appears for the last time August 11, in the Columbian Exposition programmes, for reasons explained elsewhere. The programme of August 11, the fifty-third of the "Popular Orchestral Series," was as follows.—EDR.]

Fifty-third Concert, April 11. Overture, "Ruy Blas," Mendelssohn; "Christmas Pastorale" and fugue in A minor, Bach; "Hungarian Dances," Nos. 17-21, Brahms; "Andante Cantabile," op. 55, and waltz, Tschaikowsky; "Scherzo Capriccioso," op. 66, Dvorak; Vorspiel, "Die Meistersinger."

FESTIVAL HALL SERIES

First Concert [Wagner Programme], May 22, 1893. "Huldigung's March"; Overture and aria, "O, Hall of Song" (Frau Materna); Prelude and closing scene, "Tristan and Isolde"; "Ride of the Valkyries," from "Die Walküre"; "Waldweben," from "Siegfried"; "Siegfried's Death" and "Brünnhilde's Immolation," from "Die Götterdämmerung."

Second Concert, May 25. "The Creation" (parts I. and II.), Haydn (Mme. Lillian Nordica, Whitney Mockridge, Plunket Greene, Chicago Columbian Chorus); Overture, "Leonora," No. 3, Beethoven; Selections from Act III., "Lohengrin," Wagner.

Third Concert. (Programme of May 22 repeated.)

Fourth Concert. (Exposition Children's Chorus, 1,200 voices, William L. Tomlins, conductor.)

Fifth Concert, June 14. "The Messiah," Handel (Miss Agnes Thompson, Mrs. Christine Nielson-Dreier, Edward Lloyd, Ericsson F. Bushnell, and Chicago Apollo Musical Club).

Sixth Concert, June 16. "Saint Matthew Passion," Bach (Miss Agnes Thompson, Mrs. Christine Nielson-Dreier, Edward Lloyd, George E. Holmes, Ericsson F. Bushnell. A. F. Maish, and Chicago Apollo Musical Club).

Seventh Concert, June 17. "Centennial March," Wagner; Overture, "Husitzka," Dvorak; Aria, "When the Orb of Day," from "Euryanthe," Weber (Edward Lloyd); "Les Adieux," Godefroid, and "Mazurka Brillante," Schuecker, for harp (Edward Schuecker); "Bridal Song and Serenade," from "Country Wedding" Symphony, Goldmark; Ballad, "Then you'll remember me," Balfe (Edward Lloyd); Divertissement, "Henry VIII.," Saint-Saëns.

Eighth Concert, June 21. "Utrecht Jubilate," Handel, and "Saint Paul," first part, Mendelssohn (Miss Emma Juch, Miss Lena Little, Edward Lloyd, Emil Fischer, Cincinnati Festival Association, Milwaukee Arion Club, Minneapolis Choral Association, St. Louis Choral Society, St. Paul Choral Association).

Ninth Concert, June 22. "A Stronghold Sure," Bach, and selections from "Lohengrin," Wagner (same soloists, with Mr. George E. Holmes added, and same Choral Associations, as in Eighth Concert).

Tenth Concert, June 23. Selections from "Judas Maccabæus," Handel; Overture, "Leonora," No. 3, Beethoven; "Requiem Mass," Berlioz (solos and chorus as in Ninth Concert).

Eleventh Concert, June 26. (Children's concert.)

Twelfth Concert, June 28. "The Messiah," Handel (Mrs. Genevra Johnstone-Bishop, Mrs. Katharine Fiske, Edward Lloyd, George E. Holmes, and Chicago Apollo Musical Club).

Thirteenth Concert, June 30. "Stabat Mater," Rossini (Miss Lilian Riva, Mrs. Katharine Fiske, Edward Lloyd, Gardner Lamson); "Hymn of Praise," Mendelssohn (Miss Jennie Dutton, Miss Helen Buckley, Edward Lloyd, Chicago Apollo Musical Club).

Fourteenth Concert [Wagner Programme], July 3. Vorspiel and "Lohengrin's Narrative," from "Lohengrin" (Edward Lloyd); Introduction, "To the Evening Star" and "Tannhäuser's Pilgrimage" (Mr. Lloyd and George E. Holmes); "Ride of the Valkyries," "Wotan's Farewell," and "Magic Fire Scene," from "Die Walküre" (Mr. Holmes); "Prize Song," and vorspiel to "Die Meistersinger" (Mr. Lloyd).

Fifteenth Concert [Chicago Columbian Chorus], July 8. Scenes from "Orpheus," Gluck (Mrs. Katharine Fiske

and chorus); Chorus, "In Praise of God," Beethoven (chorus); "Symphonic Variations," op. 78, Dvorak; "Columbian Ode," last movement, Chadwick (chorus).

Sixteenth Concert [*Wagner Programme*], *July 10.* Overture and romance, "To the Evening Star," from "Tannhäuser" (Mr. Holmes); Vorspiel and "Lohengrin's Narrative," from "Lohengrin" (Mr. Lloyd); "Prelude and Glorification," from "Parsifal"; "Ride of the Valkyries," "Wotan's Farewell," and "Magic Fire Scene," from "Die Walküre" (Mr. Holmes); "Prize Song" and vorspiel, "Die Meistersinger" (Mr. Lloyd).

Seventeenth Concert [*Choral Festival, First Day*], *July 12.* "Utrecht Jubilate," Handel, and "St. Paul," part I., Mendelssohn (Miss Jennie Dutton, Miss Mary Louise Clary, Edward Lloyd, George E. Holmes, Cleveland Vocal Society, Columbus Arion Club, Dayton Philharmonic Society, Louisville Musical Club, Omaha Apollo Club, Pittsburg Mozart Club).

Eighteenth Concert [*Choral Festival, Second Day*], *July 13.* "A Stronghold Sure," Bach, selections from "Lohengrin," Wagner (Miss Medora Henson, Miss Mary Louise Clary, Edward Lloyd, George E. Holmes, and Orme Davall, chorus as in Seventeenth Concert).

Nineteenth Concert [*Choral Festival, Third Day*], *July 14.* Selections from "Judas Maccabæus," Handel, and from "Requiem Mass," Berlioz (Miss Medora Henson, Miss Mary Louise Clary, Edward Lloyd, W. O. Goodrich, chorus as in Seventeenth Concert).

Twentieth Concert, July 15. (Children's World's Fair Chorus.)

Twenty-first, Twenty-second, and Twenty-third Concerts.

[Festival by the American Union of Swedish Singers. Soloists: Mrs. Caroline Östberg, Mr. C. F. Lindquist, Mr. Conrad Behrens.—EDR.]

Twenty-fourth and Twenty-fifth Concerts.

[Festival of the United Scandinavian Singers of America. Soloists: Miss Sigfrid Wolf, Miss Anna Wallin, Mr. Wilhelm Herold, Miss Signe Hille, and Miss Augusta Ohrstrom-Renard.—EDR.]

Twenty-sixth Concert [*Wagner Programme*], *July 29.* "Kaiser March"; Overture and aria of Daland from "The Flying Dutchman" (Mr. Behrens); "Eine Faust Ouvertüre"; "Siegfried Idyl"; "Pogner's Address," from "Die Meistersinger" (Mr. Behrens); "Siegfried's Rhine Journey," "Siegfried's Death," and closing scene from "Die Götterdämmerung."

Twenty-seventh Concert [*Scotland's Day*], *August 4.* Part song, "There was a Lad" (Scottish Choral Union); Piano solo, "Tam O'Shanter" (Miss Ada McGregor); Song (Miss Mabel Munro); Violin solo, "Scotch Melodies" (George McDonald); Reading, "Cuddle doon" (Miss Kate Campbell); Song, "The Highlandman's Toast" (Walter Bruce); Piano solos, "Valse," "The Fair" (Master Rubinstein Demarest); Song, "Robin Adair" (Miss Carrie Benziger); Recital, Scotch story (Miss Jennie O'Neil Potter); Song (Miss Mabel Munro); Bag pipes, "Pibroch" (Royal Scots Pipe Band); Part song, "A man's a man for a' that," and "Auld Lang Syne" (Scottish Choral Union).

Twenty-eighth Concert, August 5. Suite No. 2 (new), with organ, Moszkowski (organ, Arthur Mees); Concerto in E minor, for harp (first movement), Reinecke (Señora Cervantes); "Tarentelle," for flute and clarinet, Saint-Saëns (Mr. Andersen and Mr. Schreurs); "Träumerei," Schumann; Harp solo, "March Triomphale du Roi David," Godefroid (Señora Cervantes); Overture, "William Tell," Rossini.

XXVI

CHICAGO ORCHESTRA CONCERTS

[1891–1905]

[Mr. Thomas organized the Chicago Orchestra in 1891, and this year, 1905, it will complete its fourteenth season. The success of this orchestra is the crowning event in his long career. In spite of continuous deficits, each year growing smaller, however, and in the face of many serious obstacles, he made such an appeal to the public, and secured such a firm hold upon its esteem and confidence, that when the trustees announced that they could no longer carry the burden of deficits and that the orchestra must be disbanded if the public was not willing to come forward and save it, the people, rich and poor, promptly responded to the call, raised three-quarters of a million dollars for a new hall, and made the orchestra self-supporting and permanent. The story of this unprecedented popular movement is told in detail in the first volume. The programmes of these fourteen years are the ripened products of Mr. Thomas's skill and experience as a programme-maker. They include the highest achievements of classical and modern composition, and form a complete musical education system.—EDR.]

FIRST SEASON, 1891–1892

First Concert, October 17, 1891. "A Faust Overture," Wagner; Symphony No. 5, in C minor, op. 67, Beethoven; Concerto No. 1, Tschaikowsky (Mr. Rafael Joseffy); Dramatic overture, "Hositzka," Dvorak.

Second Concert, October 24. Suite No. 3, in D major, Bach; Aria, "O del mio dolce ardor," from "Paride ed Elena," Gluck (Sig. Galassi); Symphony No. 2, in C major, op. 61, Schumann; Fantasia overture, "Hamlet," Tschaikowsky; "Wotan's Farewell" and "Magic Fire Scene," from "Die Walküre," Wagner.

Third Concert, October 31. Symphony No. 8, in B minor, "Unfinished," Schubert; Concerto for violin, op. 53 (new), Dvorak (Max Bendix); Symphony No. 3, in C

minor, op. 78, Saint-Saëns, organ (Clarence Eddy), pianos (William Dietrich and Hubbard W. Harris).

Fourth Concert, December 19. Symphony No. 9, in C major, Schubert; Song, "Der Wanderer," Schubert (Mr. Emil Fischer); Introduction and closing scene, "Tristan and Isolde," Wagner; Selections from "Die Meistersinger," Wagner (solos by Mr. Fischer).

Fifth Concert, January 2, 1892. Symphony No. 3, in A minor, op. 56, Mendelssohn; Concerto No. 4, in D minor, op. 70, Rubinstein (Mr. Ignace J. Paderewski); Overture to "Manfred," op. 115, Schumann; Fantasia on Hungarian airs, Liszt (Mr. Paderewski); "Ball Scene," from Dramatic Symphony, "Romeo and Juliet," Berlioz.

Sixth Concert, January 16. Overture to "Iphigenia in Aulis," Gluck; Recitative and aria, "E Susanna non vien," from "Marriage of Figaro," Mozart (Mme. Clementine de Vere); Symphony No. 3, "Eroica," op. 55, Beethoven; Fugue in A minor, Bach; "Theme and Variations," from D minor Quartet, Schubert; Aria, "O, grant me in the Dust to fall," from "Saint Ludmila," Dvorák (Mme. Clementine de Vere); "Scherzo Capriccioso," op. 66, Dvorak.

Seventh Concert [Popular Programme], January 23. Overture, "Oberon," Weber; "Andante Cantabile," op. 97, Beethoven-Liszt; Aria from "Samson et Dalila," Saint-Saëns (Mrs. Julie L. Wyman); "Tarentelle," for flute and clarinet, Saint-Saëns (Mr. Vigo Andersen and Mr. Joseph Schreurs); Fantasia for violoncello, "Le Désir," Servais (Mr. Bruno Steindel); Overture to "Tannhäuser," Wagner; "Marche Funèbre," Chopin-Thomas; "Fantasia di Bravura," for harp, Schuecker (Mr. Edward Schuecker); Songs, "At Twilight," Nevin, "Ma Voisine," Goring-Thomas (Mrs. Wyman); "Intermezzo et Valse Lento," "Pizzicati," and "Cortège de Bacchus," from the ballet "Sylvia," Delibes.

Eighth Concert, January 30. Symphony in E flat (Köchel 543), Mozart; Concerto for French horn, op. 11, Richard Strauss (Mr. Herman Dutschke); Overture, "Leonora," No. 3, Beethoven; "Frühlingswogen," op. 87 (new), Scharwenka; Symphonic poem. "Les Préludes," Liszt.

Ninth Concert, February 6. Overture, Melusine," Mendelssohn; Concerto in G major, Bach (violin obligato, Max Bendix); Symphony No. 4, in D minor, Schumann; Concerto No. 3, in G major, op. 45, Rubinstein (Miss Aus der Ohe); Overture, "Sakuntala," Goldmark.

Tenth Concert, February 13. Symphony in G major, No. 13 (B. and H. Edition), Haydn; Scena, "Ocean, thou mighty Monster," from "Oberon," Weber (Miss Ida Klein); Overture to "Coriolanus," Beethoven; Aria, "Dich, theure Halle, grusse Ich," from "Tannhäuser," Wagner (Miss Klein); Symphony, "Im Walde," Raff.

Eleventh Concert [Popular Programme], February 20. "Bal Costumé," second suite, Rubinstein; Aria from "Iphigénie en Tauride," Gluck (Sig. Campanini); "Air Varié," op. 15, Wieniawski (Mr. Max Bendix); Vorspiel, "Lohengrin," Wagner; "Ride of the Valkyries," from "Die Walküre," Wagner; Symphonic poem, "Rouet d'Omphale," Saint-Saëns; "Theme and Variations," op. 18, No. 5, Beethoven; "Adelaide," Beethoven (Sig. Campanini); Waltz, "Sphären Klänge," Strauss.

Twelfth Concert, February 27. Overture, recitative, "The Term is past," and aria, "Engulfed in Ocean's Wave," from "The Flying Dutchman," Wagner (vocal parts by Mr. William Ludwig); Symphony No. 3, "Ocean," Rubinstein; Overture, "Genoveva," Schumann; Song, "The Two Grenadiers," Schumann (Mr. Ludwig); "Septet," op. 20, Beethoven.

Thirteenth Concert, March 5. Symphony No. 1, in D major, op. 60, Dvorak; "Fantaisie de Concert," op. 56 (new), Tschaikowsky (Mme. Rivé-King); "Siegfried Idyl," Wagner; "Hungarian Dances," first set, Brahms; Symphonic poem, "Mazeppa," Liszt.

Fourteenth Concert, March 12. Overture to "Medea," Bargiel; "La Captive," reverie, op. 12, Berlioz; Symphony, "Harold in Italy," op. 16, Berlioz; "Symphonic Variations," op. 27, Nicodé; Songs, "Gretchen am Spinnrade," Schubert, and "Meine Liebe ist grün," Brahms (Miss Marguerite Hall); "Bacchanale," from "Tannhäuser" (Paris version), Wagner; "Kaiser March," Wagner.

Fifteenth Concert [Popular Programme], March 19. Overture to "Rienzi," Wagner; Adagio, "Prometheus," Beethoven; "Invitation to the Dance," Weber (Berlioz arrangement); "Concertstück," op. 79, Weber (Mr. Emil Liebling); Suite, op. 42, E. A. MacDowell; Symphonic poem, "Phaeton," Saint-Saëns; "Suite Mozartiana," Tschaikowsky; Selections from "Damnation of Faust," Berlioz.

Sixteenth Concert, March 26. Symphony No. 8, in F major, op. 93, Beethoven; Concerto No. 2, in F minor, op. 21, Chopin (Mrs. Fanny Bloomfield-Zeisler); "The Country Wedding" Symphony, op. 26, Goldmark.

Seventeenth Concert, April 2. Symphony No. 5, in E minor, op. 64, Tschaikowsky, "Good Friday Spell," "Transformation Scene," and vorspiel to "Parsifal," Wagner; "Morning Dawn," "Siegfried's Rhine Journey," "Siegfried's Funeral March," and finale to "Die Götterdämmerung," Wagner.

Eighteenth Concert, April 9. Symphony No. 2, "Im Frühling," op. 34, Paine; Aria, "O God, my God, forsake me not," from "St. Peter," Paine (Mr. George E. Holmes); Dramatic overture, "Melpomene," Chadwick; Romanza, "Deep in my heart," from "Otho

Visconti," Gleason (Mr. George E. Holmes); Symphonic poem, "Francesca di Rimini," Shelley.

Nineteenth Concert [*Popular Programme*], *April 16.* "Huldigung's March," Wagner; "Slavonic Rhapsody," No. 3, op. 45, Dvorak; "Polonaise Brillante," op. 72, Weber-Liszt (Mr. Adolph Carpe); Suite, "Esclarmonde," Massenet; Suite, "Peer Gynt," Grieg; Aria, "Voi che sapete," from "Marriage of Figaro," Mozart (Miss Medora Head); "Last Mazurka," op. 68, No. 4, Chopin; Waltz, in A minor, Chopin; "Largo," Handel (violin obligato by Max Bendix); "Carnival of Paris," Svendsen.

Twentieth Concert [*Request Programme*], *April 23.* Introduction to second part of "Christmas Oratorio," Bach; Symphony in F, No. 3, Brahms; "Marche Funèbre," Chopin-Thomas; Overture to "Tannhäuser," Wagner; Theme and variations from D minor Quartet, Schubert; "Les Préludes," Liszt.

SECOND SEASON, 1892–1893

First Concert, October 22, 1892. Overture, "Der Freischütz," Weber; "Marche Funèbre," Chopin (in memory of the late George William Curtis); Suite from ballet, "Casse Noisette" (new), Tschaikowsky (piano, Mr. W. E. C. Seeboeck); Fantasia for violoncello, "O, cara Memoria," Servais (Mr. Bruno Steindel); Intermezzo, "L'Amico Fritz" (new), Mascagni; Waltz, "Seid umschlungen Millionen" (new), Strauss; Overture, "William Tell," Rossini; "Angelus" (first time) (string orchestra), Liszt; "Vorspiel," "Malaguena," "Scherzo-valse," and "Maurische Fantasie," from the opera of "Boabdil" (new), Moszkowski.

Second Concert, October 29. "Festival Overture," op. 80, Brahms; Symphony No. 7, in A major, op. 92, Beethoven; "Symphonic Variations," op. 78, Dvorak; Symphonic poem, "Tasso." Liszt.

Third Concert, November 5. Symphony No. 1, in B flat, op. 38, Schumann; Concerto No. 4, in G major, op. 58, Beethoven (Mr. Ferruccio B. Busoni); "Wallenstein's Camp," "The Capuchin's Sermon," Rheinberger; "Toccata e fuga," Bach-Tausig; Nocturne in C minor, Chopin; "Polonaise" No. 2, Liszt (Mr. Busoni); Vorspiel, "Die Meistersinger," Wagner.

Fourth Concert [Popular Programme], November 12. Concert overture, "Calm Sea and Prosperous Voyage," Mendelssohn; "Prelude, Chorale, and Fugue," Bach; "Hungarian Dances," Nos. 17 to 21, Brahms; Legend, "Sermon to the Birds," Liszt; Concert overture, op. 3 (new), "The Land of the Mountain and the Flood," MacCunn; Solo for clarinet, adagio and rondo, Weber (Mr. Joseph Schreurs); Ballet music, "Queen of Sheba," Goldmark; "Slavonic Dances," third set, Dvorak.

Fifth Concert, November 19. Sonata in F minor, Bach; Symphony in G minor (Köchel, 550), Mozart; Concerto No. 2 in G minor, op. 131 (new), Godard (Max Bendix); Overture, "Leonora," No. 2, Beethoven.

Sixth Concert, December 3. Overture, "Phèdre," Massenet; Concerto No. 4, in C minor (first time), Saint-Saëns (Mrs. Fanny Bloomfield-Zeisler); "Symphonie Fantastique" (first time), Berlioz.

Seventh Concert [Popular Programme], December 10. "Marche Slave," Tschaikowsky; "Divertissement à la Hongroise," Schubert; Scena and aria from "Der Freischütz," Weber (Mrs. Ragna Linne); Symphonic Poem, "Danse Macabre," Saint-Saëns; "Waldweben," from "Siegfried," Wagner; "Fête dans le Temple de Jupiter," op. 21 (new), Edgar Tinel; Songs, "Violen," Svendsen, "Eit Syn," Grieg (Mrs. Ragna Linne); Ballet music, "Robert le Diable," Meyerbeer; "Rhapsody," No. 2, Liszt.

Eighth Concert [*Beethoven night*], *December 17.* Music to Goethe's "Egmont," Ninth Symphony, op. 125 (solos, quartette, and chorus, Mrs. Minnie Fish Griffin, Mrs. Minna Brentano, Charles A. Knorr, George E. Holmes, and Apollo Musical Club).

Ninth Concert, [*Wagner night*] *December 24.* Overture, aria, "The Term's expired" (George E. Holmes), Ballade by Senta "Yo-ho" (Frau Werbke-Burchard), Duo, "Like a Vision" (Frau Werbke-Burchard and Mr George E. Holmes), from "The Flying Dutchman;" Prelude to Act I., finale, "Liebestod," from "Tristan and Isolde;" Overture, aria, "Dich, theure Halle," (Frau Werbke-Burchard), from "Tannhäuser;" "Ride of the Valkyries," "Wotan's Farewell," and "Magic Fire Scene" (George E. Holmes), from "Die Walküre."

Tenth Concert [*Popular Programme*], *January 21, 1893.* Overture, "Spring," op. 36, Goldmark; "Theme and Variations" from D minor Quartet, Schubert; "Scotch Rhapsody," No. 2, op. 24, Mackenzie; "Columbus March and Hymn," Paine; "Cappriccio Italien," op. 45, Tschaikowsky; Fantasia for violoncello, Delsarts (M. L'Amato); "Suite Algérienne," op. 60, Saint-Saëns.

Eleventh Concert, January 28. "Overture, Scherzo, and Finale," op. 52, Schumann; Concerto in C minor, op. 185, Raff (Mr. William Sherwood); Overture, "King Lear," Berlioz; "Mephisto Waltz," Liszt.

Twelfth Concert, February 4. Symphony in C (Köchel, 551), Mozart; Concerto for two violins, Bach (Mr. J. Marquardt and Mr. F. Esser); Variations on a theme by Haydn, "Chorale St. Antoine," Brahms; Overture to "Romeo and Juliet," Tschaikowsky.

Thirteenth Concert [*Popular Programme*], *February 11.* March, "Marocaine," Berlioz; Overture, "Charlotte Corday," Benoit; Selections from third act of "Die Meistersinger," Wagner; "Polonaise" from "Sere-

nade," op. 9, Beethoven; "Serenade," No. 2, in F major, op. 63, Volkmann; Fantasia for flute, on the Dutch National Hymn, Andersen (Mr. Vigo Andersen); Suite No. 1, op. 22, Hamerik.

Fourteenth Concert, February 18. Symphony No. 4, in E minor, Brahms; Fantasia for violin, op. 131, Schumann (Mr. Theodore B. Spiering); "Eine Faust Ouvertüre," Wagner; "Siegfried Idyl," Wagner; "Siegfried's Rhine Journey," Wagner.

Fifteenth Concert [Popular Programme], February 25. Overture, "Hositzka," Dvorak; Fantasia in F minor, op. 103, Schubert; "Polonaise," No. 2, Liszt; Ballet music, "Reine de Saba," Gounod; Symphonic poem, "The Triumph of Bacchus," Duvivier; Waltz, "Toute Vienne," Strauss; "Heart Wounds "and "Spring," Grieg (string orchestra); "Carmen," Suite No. 1, Bizet.

Sixteenth Concert, March 4. Symphony No. 5, in E minor, op. 64, Tschaikowsky; Concerto in A minor, op. 17, Paderewski (Mr. Ignace J. Paderewski); "Bacchanale," from "Tannhäuser," Wagner; Nocturne and Waltz, Chopin; Rhapsody, Liszt (Mr. Paderewski); "Slavonic Dances," Dvorak.

Seventeenth Concert, March 18. Overture, "Magic Flute," Mozart; Symphony No. 4, in B flat, op. 60, Beethoven; Concerto for violoncello, op. 33 (first time), Volkmann (Mr. Bruno Steindel); "Queen Mab" and "Ball Scene," from "Romeo and Juliet," Berlioz.

Eighteenth Concert, March 25. Symphony No. 4, "Italian," op. 90, Mendelssohn; Concerto in B minor, op. 32 (first time), Scharwenka (Xaver Scharwenka); Vorspiel, "Mataswintha (first time), Scharwenka; "Souvenir de Florence," op. 70 (first time), Tschaikowsky; "Cavalry March," Schubert-Liszt.

Nineteenth Concert [Popular Programme], April 1. Overture, "Fingal's Cave," Mendelssohn; "Variations," op. 18, Brahms; Entr'acte and "Invocation of the Alpen Fay," from "Manfred," Schumann; "Prize Song," from "Die Meistersinger," Wagner (Mr. Whitney Mockridge); "Peer Gynt," suite No. 2, op. 55 (new), Grieg; "Hungarian Rhapsody," No. 14, in F, Liszt; Aria, "Lend me your Aid," Gounod (Mr. Mockridge); Harp solos, adagio from Concerto, Reinecke, and "At the Fountain," Schuecker (Mr. Edmund Schuecker); "Septet," op. 20, Beethoven.

Twentieth Concert [Wagner Night], April 15. Vorspiel, "Good Friday Spell" and "Funeral Procession" (Mr. George E. Holmes and Mr. Charles E. Knorr), from "Parsifal; "Bacchanale," "Dich, theure Halle, "(Mme. Lillian Nordica); Introduction to Act III., "Tannhäuser's Pilgrimage," "Evening Star" (Mr. George E. Holmes), and overture from "Tannhäuser"; Vorspiel and "Siegmund's Love Song" (Charles A. Knorr); from "Die Walküre"; "Siegfried's Death," finale, "Brünnhilde's Immolation" (Mme. Nordica), from "Die Götterdämmerung."

THIRD SEASON, 1893–1894

First Concert, November 25, 1893. Overture, "Penthesilea and Achilles," op. 31, Goldmark; "Serenade," op. 48, Tschaikowsky; "Bacchanale," from "Tannhäuser," Wagner; "Slavonic Rhapsody," op. 45, No. 2, Dvorak; Suite, "Impressions d'Italie," Charpentier (first time in this country).

Second Concert, Dec. 2. Overture, "Count Robert of Paris," Horatio W. Parker; Symphony No. 2, in D major, op. 36, Beethoven; Symphonic prologue to "Othello," Krug; Symphonic poem, "Ce qu'on entend sur la Montagne," Liszt.

Third Concert, December 9. Symphony in D minor, op. 12, Sinding (first time in the United States); Aria,

"Pleurez, pleurez, mes Yeux," from "The Cid," Masenet (Mrs. Katharine Van Arnhem); Overture, "Leonora," No. 3, Beethoven; Songs, "Ich grolle nicht," and "Widmung," Schumann (Mrs. Van Arnhem); Three marches, op. 40, Schubert (orchestration by Theodore Thomas).

Fourth Concert [*Popular Programme*], *December 16.* Overture, "The Flying Dutchman"; Suite No. 3, op.55, Tschaikowsky; Overture, "Lustspiel," Smetana; Intermezzo, "Cavalleria Rusticana," Mascagni; Symphonic poem, "Chasse Fantastique," Guiraud.

Fifth Concert [*Wagner Night*], *December 23.* Overture, recitative and aria, "Gerechter Gott" (Mme. Amalie Materna), from "Rienzi"; Introduction to Act III., "Elizabeth's Prayer," "Allmächt'ge Jungfrau, hör mein Flehen" (Mme. Amalie Materna), from Tannhäuser"; "Ride of the Valkyries," from "Die Walküre"; "Siegfried Idyl," "Siegfried's Death," and "Brünnhilde's Immolation" (Mme. Amalie Materna), from "Die Götterdämmerung,"

Sixth Concert, December 30. Fugue for strings, in A minor, Bach; Symphony No. 3, in E flat, op. 97, "Rhenish," Schumann; Concerto for violin, No. 1, in E, Vieuxtemps (Max Bendix); Overture, "Benvenuto Cellini," Berlioz.

Seventh Concert [*Popular Programme*], *January 13. 1894.* "Wedding March," overture, nocturne, and scherzo, from "Midsummer Night's Dream," Mendelssohn; "Chorus of Spirits" and "Spirits' Dance," from "Merlin," Goldmark; Vorspiel to "Lohengrin," Wagner; Symphonic poem, "The Moldau," Smetana; Prelude to second act of "Gwendoline," Chabrier; Waltz, "Königslieder," Strauss; Ballet music," Nero," Rubinstein.

Eighth Concert, January 20. Overture, "Prometheus Bound," Goldmark; Concerto for violin in D, op. 77,

Brahms (Mr. Henry Marteau); Symphony, "Lenore," in E, No. 5, op. 177, Raff.

Ninth Concert, January 27. Overture, "Iphigenia in Aulis," Gluck; Concerto for string orchestra, in G minor, Handel (obligato violins and cello, Bendix Körner, and Steindel); Introduction to Act III., of "Medea," Cherubini; Symphony No. 5, in C minor, op. 67, Beethoven.

Tenth Concert [Popular Programme], February 3. "Torchlight Dance," op. 51, Moszkowski (first time in the United States); Suite, "Roma," Bizet; Overture, "1812," Tschaikowsky; "Marche Funèbre," Chopin-Thomas; "Slavonic Rhapsody," op. 45, No. 3, Dvorak; "Largo," Handel (violin obligato, Max Bendix); Suite, "Sigurd Jorsalafar," op. 56, Grieg.

Eleventh Concert, February 10. Fugue in C minor, Mozart; Symphony No. 1, in C minor, op. 68, Brahms; Concerto for piano, No. 1, in A minor, MacDowell (Mr. E. A. MacDowell); Overture, "Le Carnaval Romain," Berlioz.

Twelfth Concert, February 17. Overture, "Coriolanus," Beethoven; Symphony No. 4, op. 95, in D minor, "Dramatic," Rubinstein; Concerto for violoncello, in A minor, op. 33, Saint-Saëns (Mr. Bruno Steindel); Vorspiel, "Die Meistersinger," Wagner.

Thirteenth Concert [Request Programme], February 24. March No. 1, from op. 40, Schubert-Thomas; Overture, "Tannhäuser," Wagner; Suite, "Peer Gynt," Grieg; Concerto for piano, No. 1, in E flat, Liszt (Miss Adele Aus der Ohe); Overture, "1812," Tschaikowsky; Symphonic poem, "The Moldau," Smetana; "Träumerei," Schumann; Scherzo from "Midsummer Night's Dream," Mendelsshon; "Nocturne," in D flat, Napravnik, and "Waltz" in E minor, Chopin (Miss Adele Aus der Ohe); "Polonaise," No. 2, in E major, Liszt.

Fourteenth Concert, March 3. Suite No. 2, in B minor, Bach (flute obligato, Vigo Andersen); Overture, "Tragic," op. 81, Brahms; Symphony No. 6, "Pastoral," Beethoven.

Fifteenth Concert, March 10. Symphony No. 2, in D minor, op. 70, Dvorak; Fantasia, "Scotch," for violin, Bruch (Mr. Henry Marteau); "Prelude and Glorification," from "Parsifal," Wagner; Paraphrase from "Parsifal," Wagner, for violin (Mr. Henry Marteau); "Kaiser March," Wagner.

Sixteenth Concert [Request Programme], April 14. "Marche Slave," Tschaikowsky; Symphony in G major, op. 20, "Pastoral," Henry Schönfeld; "The Evening Star," from "Tannhäuser," Wagner (Mr. Plunket Greene); Overture, "Phèdre," Massenet; "Hungarian Dances," first set, Brahms; Songs, "All through the Night," Somervell; "My Love's an Arbutus," and "Patrick Sarsfield," Stanford (Mr. Plunket Greene); Symphonic poem, "Les Préludes," Liszt.

Seventeenth Concert [Wagner Night], April 21. Vorspiel and "Pogner's Address" (George E. Holmes), from "Die Meistersinger"; Vorspiel and "Isolde's Liebestod" (Amalie Materna), from "Tristan and Isolde"; "The Ride of the Valkyries," scena, Brünnhilde and Wotan, "War es so schmählich," "Wotan's Farewell," and "Magic Fire Scene" (Mme. Materna and Mr. Holmes), from "Die Walküre"; "Siegfried Idyl," "Siegfried's Death," and "Brünnhilde's Immolation" (Mme. Materna), from "Die Götterdämmerung."

Eighteenth Concert [Symphony Programme], April 28. Concerto for organ, Guilmant (Mr. Wilhelm Middelschulte); Symphony No. 6, "Pathétique," op. 74, Tschaikowsky; Symphonic poem, "Le Rouet d'Omphale," Saint-Saëns; Symphonic poem, "Hunnenschlacht," Liszt (organ and orchestra, Mr. Middelschulte).

Nineteenth Concert [Beethoven Night], May 5. Symphony No. 1, in C major, op. 21; Concerto for violin and orchestra, in D major, op. 61 (Max Bendix); Symphony No. 9, in D major, op. 125 (soloists: Mrs. Minnie Fish Griffin, Miss Fanchon Thompson, C. A. Knorr, George E. Holmes).

Twentieth Concert [Popular Programme], May 12. Overture, "Der Freischütz," Weber; Symphony No. 8, in B minor, "Unfinished," Schubert; Aria, "Dove sono," from "The Marriage of Figaro," Mozart (Mrs. Emma Eames); "Swedish Dances," Bruch; Overture, "Carneval," Dvorak; Song, "Gretchen at the Spinning Wheel," Schubert (Mrs. Eames); "Siegfried's Rhine Journey," from "Die Götterdämmerung," Wagner.

FOURTH SEASON, 1894–1895

First Concert, October 20, 1894. Overture "Sappho" (new), op. 44, Goldmark; Symphony No. 7, in A major, Beethoven; "Serenade," No. 1, in D major, Robert Fuchs; Vorspiel, "Die Meistersinger."

Second Concert [Popular Programme], October 27. First Suite, op. 43, Tschaikowsky; Mad scene, "Hamlet," Ambroise Thomas (Mrs. Lillian Blauvelt); Overture, "Les Francs Juges," Berlioz; Vorspiel and introduction to Act III., "Lohengrin," Wagner; Songs (Mrs. Blauvelt); "Carnival of Flanders" (new), Johann Selmer.

Third Concert, November 3. Overture to "Euryanthe," Weber; Symphony No. 5, in E minor, op. 95, "From the New World," Dvorak; Music to "Manfred," Schumann; "Mephisto Waltz," Liszt.

Fourth Concert, November 10. Overture, "The Water Carrier," Cherubini; Concerto in D minor, Handel (string orchestra, two solo violins, and violoncello, Bendix, Kühn, and Steindel); "Polonaise," in A flat

major, op. 53 (arranged for orchestra by Theodore Thomas), Chopin; Symphony in C, No. 9, Schubert.

Fifth Concert [Popular Programme], November 17. Suite, "Wandering," Scholz; Fantasia for harp, Saint-Saëns (Mr. Edmund Schuecker); Overture, "Tannhäuser;" "Scherzo Capriccioso," op. 66, Dvorak; "Theme and Variations," op. 18, Beethoven (string orchestra); Waltz from ballet, "Dornröschen," Tschaikowsky; Overture, "Moorish Rhapsody" and March from "The Cid," Massenet.

Sixth Concert, November 24. Overture, "Dimitri Donskoi," Rubinstein; Symphony No. 2, in D major, Brahms; Concerto in B minor, op. 61, for violin, Saint-Saëns (Mr. Max Bendix); Fantasia, "The Tempest," Tschaikowsky.

Seventh Concert, December 1, 1895. Symphony in D major (Köchel, 504), Mozart; Concerto for violoncello, in G minor, op. 33, Arthur Foote (Mr. Bruno Steindel); "Love Scene" and "Queen Mab," from dramatic symphony, "Romeo and Juliet," Berlioz; Prelude and "Glorification" from "Parsifal," Wagner.

Eighth Concert [Popular Programme], December 8. Vorspiel, "Hänsel and Gretel," Humperdinck; Larghetto from symphony in E minor, "From the New World," Dvorak; "Scènes Alsaciennes," Seventh Suite, Massenet (clarinet, Mr. Schreurs; violoncello, Mr. Steindel); "Forest Devotion," "Leaping Marionettes," two "Mexican Dances," Goldbeck; Waltz, "Beautiful blue Danube," Strauss; "Waldweben," from "Siegfried," Wagner; "Tournament March," from "Tannhäuser," for organ and orchestra (organ, Mr. Middelschulte).

Ninth Concert, December 15. Overture, "Fidelio," Beethoven; Symphony No. 3, in E flat, "Eroica," Beethoven; Prelude and finale, "Tristan and Isolde," Wagner; "Bacchanale," from "Tannhäuser," Wagner; "Kaiser March," Wagner.

Tenth Concert, December 22. Symphony No. 4, in D minor, op. 120, Schumann; Concerto for violin, No. 1, in G minor, Bruch (Mr. Cesar Thompson); Overture, "Nature," Dvorak; "Fantasia," for violin, Paganini (Mr. Thompson); "Ride of the Valkyries," Wagner.

Eleventh Concert [Popular Programme], December 29. Overture, "From the Highlands" (new), Lamond; "Te Deum laudamus" (new), Sgambati (string orchestra and organ); "Scherzo," op. 45 (new), Goldmark; Ballata, "There was a Prince in olden Time," from "Il Guarany," Gomez (Miss Electa Gifford); "Siegfried's Rhine Journey," from "Die Götterdämmerung," Wagner; March, "Marocaine," Berlioz; "Suite L'Arlésienne," Bizet; Song, "Nymphs and Fauns," Bemberg; (Miss Gifford); Waltz, "From the Vienna Woods," Strauss; "Danse Cosaque," Tschaikowsky.

Twelfth Concert [Request Programme], January 5, 1895. Overture, "Academic Festival," Brahms; Sonata in F minor, Bach; Polonaise, op. 53, Chopin-Thomas; Symphony No. 5, in E minor, Tschaikowsky.

Thirteenth Concert, January 19. Suite in D, Bach; Concerto for violin and violoncello, op. 102, Brahms (Mr. E. Boegner and Mr. Bruno Steindel); Symphony No. 5, in C minor, Beethoven.

Fourteenth Concert [Popular Programme], January 26. A nautical overture, "Britannia" (new), Mackenzie; "A Pastoral Prelude" (new), Chadwick; Concerto for piano, in D minor, Seeboeck (Mr. C. E. Seeboeck); Recitative and aria, "Pleurez, mes Yeux," from "The Cid," Massenet (Mlle. Carlotta Desvignes); "Theme and Variations," finale, op. 55, Tschaikowsky; Symphonic poem, "Moldau," Smetana; Aria, "Amour! viens aider," from "Samson et Dalila," Saint-Saëns (Mlle. Desvignes); "Spanish Rhapsody," Chabrier.

Fifteenth Concert, February 2. Symphony in G minor (Köchel, 550), Mozart; Concerto for violin, No. 3, in

B minor, op. 61, Saint-Saëns (M. Eugene Ysaye); Overture, "Jessonda," Spohr: "Scotch Fantasia," op. 46, Bruch (M. Ysaye); "Slavonic Dances," from fourth series, Dvorak.

Sixteenth Concert, February 9. Symphony in B flat (B. & H. Edition, 12), Haydn; Lied, "Wer ein Liebchen hat gefunden"; Aria, "Solche hergelauf'ne Laffen," from "Entführung," Mozart (Mr. Max Heinrich); Overture, "Leonora," No. 3, Beethoven; Concertstück, op. 40 (new), Chaminade (Mr. Hans Von Schiller); "Wotan's Farewell," and "Magic Fire Scene," from "Die Walküre," Wagner.

Seventeenth Concert [Request Programme], February 16. Selections from "The Country Wedding" Symphony, Goldmark; "Concertstück" for viola, Hans Sitt (Mr. August Yunker); "Marche Funèbre," Chopin-Thomas; Overture, "Midsummer Night's Dream," Mendelssohn; Vorspiel and "Liebestod," from "Tristan and Isolde," Wagner; "Hungarian Rhapsody," No. 1, Liszt.

Eighteenth Concert, February 23. Overture, "Antony and Cleopatra," Rubinstein; Tone poem, "Death and Transfiguration," Richard Strauss; Concerto No. 2, in G minor, for organ (new), Rheinberger (Mr. Clarence Eddy); Symphony No. 8, in F major, Beethoven.

Nineteenth Concert, March 2. "Introduction and Fugue," Lachner; "Hornpipe, Larghetto, Allegro Molto," Handel; Concerto for piano, No. 2, in B, Brahms (Rafael Joseffy); Symphony No. 2, in C, Schumann.

Twentieth Concert, March 9. Symphony No. 6, "Pastoral," Beethoven; Introduction and "Song of the Rhine Daughters," "Rainbow Scene," and "The Maiden's Lament," from "Rheingold"; "Ride of the Valkyries," from "Die Walküre"; "Waldweben" and "Siegfried ascending Brünnhilde's Rock," from "Sieg-

fried"; "Morning Dawn," "Siegfried's Rhine Journey" "Siegfried's Funeral March," and finale, from "Die Götterdämmerung," Wagner.

FIFTH SEASON, 1895–1896

First Concert [Popular Programme], October 26, 1895. "Prelude, Chorale, Fugue," Bach; Introduction to Act III., and "Bacchanale," from "Tannhäuser," Wagner; "Minuet" and finale from String Quartet, in C, No. 9, Beethoven; Symphonic poem, "Sarka" (first time), Smetana; Suite, "Mozartiana," Tschaikowsky; Three dances, "Henry VIII." (first time), Edward German; Intermezzo, "Cavalleria Rusticana," Mascagni; Overture, "Jubilee," Weber;

Second Concert, November 2. Vorspiel, "Guntram" (first time), Richard Strauss; "Vision Fugitive," from "Hérodiade" (Mr. George M. Ferguson), Massenet; Symphony No. 7, in A, Beethoven; "Symphonic Variations," op. 78, Dvorak; "The Two Grenadiers" (Mr. Ferguson), Wagner; Vorspiel, "Die Meistersinger," Wagner.

Third Concert, November 9. Overture, "Genoveva," op. 81, Schumann; Symphony No. 6, "Pathétique," op. 74, Tschaikowsky; Symphonic poem, "Les Éolides" (first time), César Franck; Scherzo, "Queen Mab" and "Ball Scene," from "Romeo and Juliet," Berlioz.

Fourth Concert [Popular Programme], November 16. Overture, "Nature," op. 91, Dvorak; "Pictures from the Orient," Schumann; "Dream Music," from "Hänsel and Gretel" (first time), Humperdinck; Rondo, "Till Eulenspiegel" (first time), Richard Strauss; Polonaise in A flat, op. 53 Chopin (instrumentation by Mr. Theodore Thomas); "Fantasia," for violoncello, Davidoff; Ballet music, from "Thaïs" (first time), Massenet.

Fifth Concert, November 30. Symphony No. 1, in B flat, op. 38, Schumann; Concerto for violin and orchestra, op. 53, Dvorak (Mr. Franz Ondricek); Character picture, "Gretchen," Liszt; "Hungarian Airs," Ernst (Mr. Ondricek); Overture, "Tannhäuser," Wagner.

Sixth Concert, December 7. Serenade, No. 1, in D major, op. 11, Brahms; Songs, "Liebestreu," "Ständchen," "Meine Liebe ist Grün," Brahms (Miss Marguerite Hall); Symphony, B minor, "Unfinished," Schubert; Songs, Schubert, "An den Leiermann," "To Sylvia," "Rastlöse Liebe" (Miss Hall); Overture, "Leonora," No. 3, Beethoven.

Seventh Concert [Popular Programme], December 14. "Boyards' March" (new), Halvorsen; Overture, "Der Freischütz," Weber; "Divertissement à la Hongroise," Schubert (instrumentation by Max Erdmansdoerfer and Liszt); Concerto for violin, No. 4, in D moll, Vieuxtemps (Mr. Marsick); Overture, "Donna Diana" and "Waltz-Interlude" (new), E. N. von Reznicek; Introduction and "Rondo Capriccioso," Saint-Saëns (Mr. Marsick); "Siegfried's Rhine Journey," from "Götterdämmerung," Wagner.

Eighth Concert, December 21. Variations, theme by Haydn, op. 56 (Chorale St. Antoine), Brahms; Symphony No. 3, "Eroica," op. 55, Beethoven; Overture-fantasia, "Romeo and Juliet," Tschaikowsky; "Scherzo." op. 45, Goldmark; "Mephisto Waltz," Liszt.

Ninth Concert, December 28. Overture, "Academic Festival," op. 80, Brahms; Symphony, D minor, op. 21 (by request), Christian Sinding; Overture, "Sappho," op. 44, Goldmark; Introduction and closing scene, "Tristan and Isolde," Wagner; "Kaiser March," Wagner.

Tenth Concert [Popular Programme], January 4, 1896. "Marche Héroïque," op. 34, and suite, op. 49, Saint-

Saëns; Prelude to "The Ruby" (new), D'Albert; "Rêves d'Enfant" and "Danse Baroque," op. 53, Tschaikowsky; "Huldigung's March" and vorspiel "Lohengrin," Wagner; "Scherzo Capriccioso," op. 66, Dvorak; "Marche Funèbre," Chopin; "Hungarian Rhapsody," No. 2, Liszt.

Eleventh Concert, January 18. Sonata in F minor, Bach; Symphony No. 4, in E minor, op. 98, Brahms; "Ride of the Valkyries" and "Siegfried Idyl," Wagner; Overture-fantasia, "Hamlet'" op. 67, Tschaikowsky.

Twelfth Concert [*Request Programme*], March, "Tannhäuser," Wagner; Overture, "Melusine," Mendelssohn; "Trauermarsch," Schubert; "Polonaise," in A flat, Chopin (orchestration by Theodore Thomas); "Waldweben," from "Siegfried," and "Magic Fire Scene," from "Die Walküre," Wagner; "Till Eulenspiegel," Richard Strauss; Suite No. 1, "Peer Gynt," Grieg; Air, Bach; "Spring Song," Mendelssohn; "Serenade," Schubert; Dances, "Henry VIII.," Edward German; Overture, "1812," Tschaikowsky.

Thirteenth Concert, February 1. "Overture, Scherzo, and Finale," op. 52, Schumann; Concerto for piano and orchestra, No. 4, in D minor, Rubinstein (Mrs. Fanny Bloomfield-Zeisler); Symphony No. 10, in C major, Schubert.

Fourteenth Concert, February 8. Symphony No. 5, in E minor ("New World"), Dvorak; Concerto for violin and orchestra, Mendelssohn (Mr. Émile Sauret); Overture, "Spring," Goldmark; "Introduction and Rondo Capriccioso," Saint-Saëns; "Hungarian Dances" (first set), Brahms.

Fifteenth Concert, February 22. Symphony No. 5, in C minor, Beethoven; Vorspiel, Act I., "Kundry's Solicitations," Act II., "Good Friday Spell," and "Titurel's Funeral Procession," Act III., from "Parsifal," Wagner; "Ride of the Valkyries," from "Die Walküre";

"Waldweben," from "Siegfried," and "Siegfried's Death and Dead March," from "Die Götterdämmerung," Wagner.

Sixteenth Concert, February 29. [Requested repetition of the request programme of January 25, 1896.]

Seventeenth Concert, March 7. Overture, "Oberon," Weber; "Serenade," op. 48, Tschaikowsky (string orchestra); Concerto for violin, op. 77, Brahms (Mr. Max Bendix); Symphony, "The Country Wedding," Goldmark.

Eighteenth Concert, March 14. Symphony, "Im Walde," Raff; Concerto No. 1, in E flat, Liszt (Mr. Paderewski and orchestra); Overture, "Leonora," No. 3, Beethoven; "Fantaisie Polonaise," Paderewski (Mr. Paderewski and orchestra).

Nineteenth Concert, April 18. Overture, "Magic Flute," Mozart; Concerto in F, Handel, (string orchestra), (first time); Symphonic poem, "Edris," Frederic Grant Gleason (first time); Symphony No. 6, in F major, op. 68, Beethoven.

Twentieth Concert [*Popular Programme*], *April 25.* "Marche Slave," Tschaikowsky; Overture, "Le Carnaval Romain," Berlioz; "Invocation," "Minuet of the Will o' the Wisps," "Dance of the Sylphs," "March Rakoczy," from "Damnation of Faust," Berlioz; Symphonic poem No. 1, "Vysebrad," Smetana (first time); "Meistersinger" (selections), Wagner; March movement, from symphony "Lenore," Raff; Two intermezzi, "Romance and Scherzo," Fr. Siebmann; Symphonic poem, "Danse Macabre," Saint-Saëns; Egyptian Dance, "Djamileh," Bizet; "Spanish Rhapsody," Chabrier.

Twenty-first Concert, May 2. Symphonic poem, "The Battle of the Huns," Liszt (orchestra and organ, Mr. Middelschulte); Fantasia in F minor, op. 103, Schu-

bert; "Eine Faust Ouvertüre," Wagner; Symphony No. 3, in C minor, op. 78, Saint-Saëns (orchestra, organ, and piano, Mrs. Middelschulte, Mrs. Johanna Hess-Burr, Miss Regina Zeisler).

Twenty-second Concert [Beethoven Programme], May 9. Symphony in C major, op. 21; Trio, "Tremate, empi tremate"; "Hallelujah to the Father," from "The Mount of Olives"; Symphony in D minor, op. 125 (choral) (Miss Electa Gifford, Miss Fanchon Thompson, Mr. George E. Hamlin, Mr. Charles W. Clark, Apollo Musical Club, and orchestra).

SIXTH SEASON, 1896–1897

First Concert, October 24, 1896. "Fanfare Inaugurale" (new), Paul Gilson; Symphony No. 2, in D, op. 16, Beethoven; "Invitation to the Dance," Weber; Symphonic poem, "Thamar" (first time), Balakirew; Overture, Tannhäuser, Wagner.

Second Concert, October 31. "Cortège Solennelle," op. 50 (new), Glazounow; Overture, "Nameasfeier," op. 115, Beethoven; Symphonic poem, "Wallenstein's Camp" (new), Smetana; "Invitation to the Dance," Weber; Vorspiel, "Lohengrin," Wagner; "Ride of the Valkyries," Wagner; Prelude to third act of "The Cricket on the Hearth" (new), Goldmark; Suite, "Les Érinnyes," Massenet.

Third Concert, November 7. Symphony No. 2, in C major, op. 61, Schumann; "Adoration" and "Allegro," Guilmant (for organ, Mr. Clarence Eddy); Fantasia, "Francesca da Rimini," op. 32, Tschaikowsky; "Fantasia," Saint-Saëns, and "Toccata," Capocci (Mr. Eddy); Vorspiel, "Die Meistersinger."

Fourth Concert, November 14. Overture, "Coriolanus," op. 62, Beethoven; Suite No. 2, in B minor, Bach; Concerto for violin, op. 77, Brahms (Mr. Jan Van Oordt); Symphonic poem, "Lenore" (new), Henri

Duparc; "Einleitung" and "Theme and Variations" (first time), Paganini-Wilhelmj (Mr. Van Oordt); "Valse de Concert," op. 47, Glazounow.

Fifth Concert, November 21. Overture, "Preciosa," Weber; "Pastorale," from "Christmas Oratorio," Bach; Symphony in C major, "Jupiter" (Köchel, 551), Mozart; Symphonic poem, "Phaeton," Saint-Saëns; "Slavonic Rhapsody," Dvorak; "Huldigung's March," Wagner.

Sixth Concert, November 28. Overture, "The Corsair," Berlioz; Symphonic poem, "Richard III." (new), Smetana; Concerto for piano, in C sharp minor, op. 28, Schytte (Mr. Moritz Rosenthal); Symphony No. 5, "Lenore," Raff.

Seventh Concert, December 5. Overture, "Iphigenia in Aulis," Gluck; Sonata in E major, Bach; Overture, "Manfred," Schumann; Symphony No. 5, in E minor, op. 64, Tschaikowsky.

Eighth Concert, December 12. Overture, "Patrie," Bizet; "Oriental Rhapsody" (new), Glazounow; Aria, "Erszebeth," Erkel (Mme. Nordica); "Die Königs Kinder," (first performance), Humperdinck; Fantasia, "Midnight at Sedan" (new), Zöllner; "Ballad on a Norwegian Folk Song" (new), Roentgen; Aria, "O, Hall of Song," from "Tannhäuser," Wagner (Mme. Nordica); Overture, "Tannhäuser," Wagner.

Ninth Concert [Beethoven Programme], December 19. Overture, "King Stephen," op. 117; Symphony No. 4, in B flat, op. 60; Fantasia for piano, orchestra, and chorus, op. 80 (Mr. Hans Bruening and orchestra chorus); Symphony No. 8, in F major, op. 93; March and chorus, "Ruins of Athens," op. 114.

Tenth Concert [Request Programme], December 26. Overture, "Midsummer Night's Dream," Mendelssohn; Symphony No. 8, in B minor, Schubert; "Invitation to

the Dance," Weber; Symphonic poem, "Les Préludes" Liszt; "Polonaise," Chopin-Thomas; "Serenade," No. 3, in D minor, Volkmann (string orchestra); "Bacchanale," from "Tannhäuser," Wagner; "Siegfried Idyl," Wagner; Overture, "1812," Tschaikowsky.

Eleventh Concert, January 2, 1897. Symphony No. 3, "Scotch," Mendelssohn; Concerto for violin, No. 8, "Gesangscene," Spohr (Mr. Carl Halir); Symphonic poem, "The Golden Spinning Wheel," op. 109 (new), Dvorak; Romanza, Bruch, and "Hungarian Dances," Brahms-Joachim (Mr. Halir); March, "Marocaine," Berlioz.

Twelfth Concert, January 9. Symphony No. 3, in F, Chadwick; Introduction and closing scene, "Tristan and Isolde," Wagner; Symphonic poem, "Le Rouet d'Omphale," Saint-Saëns; Concerto in D minor, for violoncello, Goltermann (Mr. Bruno Steindel;) Suite of characteristic dances from "Mlada" (new), Rimsky-Korsakow.

Thirteenth Concert, January 16. Serenade No. 2, in A, op. 16, Brahms; Overture, "Prometheus Bound," Goldmark; Concerto for piano, No. 1, in B flat minor, Tschaikowsky (Mr. Leopold Godowsky); "Forge Song," from "Siegfried," and "Kaiser March," Wagner.

Fourteenth Concert, January 23. Overture, "Euryanthe," Weber; Symphony No. 4, in E flat, "Romantic" Bruckner (first time in this country); "Scherzo Capriccioso," op. 66, Dvorak; "Pilgrim's March," from "Harold in Italy" Symphony, Berlioz; Selections from "Die Meistersinger," Act III., Wagner.

Fifteenth Concert, January 30. "Trauermarsch," Schubert; Symphony in C, Schubert; Vorspiel, "Ingewelde," Act II., Schillings; Concerto for violoncello, op. 104 Dvorak (new), (Mr. Leo Stern); Selections from "Damnation of Faust," Berlioz.

Sixteenth Concert, February 6. Symphony in D (B. & H. Edition, No. 2), Haydn; Concerto for piano, No. 5, in E flat, op. 73, Beethoven (Mme. Teresa Carreño); Tone poem, "Thus Spake Zarathustra," Richard Strauss (first time in this country); "Hungarian Fantasia," Liszt (Mme. Carreño); "Ride of the Valkyries," Wagner.

Seventeenth Concert, February 13. Overture, "Spinning Chorus," and ballad, Duo, "Like to a Vision," from "The Flying Dutchman"; Vorspiel, "Good Friday Spell," "Funeral Procession and Glorification," from "Parsifal," Wagner (orchestra, chorus, and soloists: Mme. Januschowsky, Miss Sue Aline Harrington, George Hamlin, D. Ffrancgon-Davies).

Eighteenth Concert [*Request Programme*], *February 20.* Symphonic poem, "The Moldau," Smetana; "Andante Cantabile," "Valse," from Symphony No. 5, Tschaikowsky; Tone poem, "Thus Spake Zarathustra," Strauss; "Siegfried's Death March," from "Götterdämmerung," Wagner; "Waldweben," from "Siegfried," Wagner; Concerto for violin, Mendelssohn (Mr. Huberman); "Träumerei," Schumann; "Funeral March," Chopin-Thomas; March, "Marocaine," Berlioz.

Nineteenth Concert, April 10. "Festival Overture," Nicolai; Symphony No. 5, in C minor, op. 67, Beethoven; "Wedding March with Variations," Goldmark; Overture, "Bacchanale," march and chorus, from "Tännhauser," Wagner.

Twentieth Concert, April 17. Symphony No. 3, in F major, op. 90, Brahms; Concerto for piano, op. 16, Grieg (Mme. Teresa Carreño); Overture, "Lustspiel," Smetana; "Polonaise Brillante," op. 72, Weber; "Procession of the Gods to Walhalla," from "Rheingold," Wagner.

Twenty-first Concert, April 24. Symphony No. 4, in D minor, op. 120, Schumann; "Wotan's Farewell" and "Magic Fire Scene," Wagner; Scenes from "Olav Trygvason," op. 50, Grieg (chorus, soloists, Miss N. Estelle Harrington, Miss Sue Aline Harrington, Mr. Edward H. Dermitt).

Twenty-second Concert, May 1. "Chorale and Fugue," Bach; Symphony No. 6, "Pastoral," op. 68, Beethoven; Finale, Symphony No. 6, "Pathétique," op. 74, Tschaikowsky; Suite, "Les Érinnyes," Massenet; "Tarentelle," for flute and clarinet, Saint-Saëns (Mr. Quensel and Mr. Schreurs); "Siegfried's Rhine Journey," from "Die Götterdämmerung."

SEVENTH SEASON, 1897–1898

First Concert, October 23, 1897. "Grand Festival March and Hymn to Liberty," Kaun; Symphony No. 7, in A major, Beethoven; "Overture Fantasia," "Romeo and Juliet," Tschaikowsky; "Hungarian Dances," Brahms; Introduction to third act and vorspiel to "Die Meistersinger."

Second Concert, October 30. Overture, "The Flying Dutchman," Wagner; Suite, "Scheherazade," op. 35, Rimsky-Korsakow; Air, "Vision Fugitive," from "Hérodiade," Massenet (Sig. Campanini); "Theme and Variations," from Quartet in D minor, Schubert (string orchestra); "Prologue" to "Pagliacci," Leoncavallo (Sig. Campanini); Symphonic poem, "Mazeppa," Liszt.

Third Concert, November 6. Overture, "Consecration of the House," op. 124, Beethoven; Symphony in G minor, Mozart; "Dance of the Happy Spirits," "Adagio," and "Dance of the Furies," from "Orpheus," Gluck; Tone poem, "Don Juan," Richard Strauss; Introduction to Act III., "Bacchanale," and overture to "Tannhäuser," Wagner.

Fourth Concert, November 13. Overture, "Rienzi," Wagner; "Symphonic Variations," op. 78, Dvorak; Scene and aria, "Ah! perfido," Beethoven (Mme. Nordica); Selections from "Damnation of Faust," Berlioz; Suite, "Indian," op. 48, MacDowell; Polonaise, "Mignon," Ambroise Thomas (Mme. Nordica); "Invitation to the Dance," Weber.

Fifth Concert, November 27. Suite No. 3, in D major, Bach; Symphony No. 3, in E flat, "Rhenish," Schumann; Music to "Midsummer Night's Dream," Mendelssohn (soloists, Miss Helen Buckley, Miss N. E. Harrington, orchestra, female chorus).

Sixth Concert, December 4. Symphony No. 2, in D major, op. 73, Brahms; Concerto for violin, in D major, op. 61, Beethoven (M. Ysaye); Ballade, "Le Voyode" (posthumous) Tschaikowsky; "Fantasia Appassionata," Vieuxtemps (M. Ysaye); "Siegfried's Rhine Journey," from "Die Götterdämmerung," Wagner.

Seventh Concert, December 11. Overture, "Sappho," Goldmark; Symphonic poem, "King Lear," Weingartner; Concerto for violoncello, op. 104, Dvorak (Mr. Bruno Steindel); "Hellafest," "Die Königskinder," Humperdinck; Vorspiel to "Lohengrin," Wagner; Fantasia for harp, Shuecker (Mr. Edmund Shuecker); Suite No. 3, op. 55, Tschaikowsky.

Eighth Concert [Beethoven Night], December 18. Overtures Nos. 2 and 3, "Leonora"; "Septet"; Symphony No. 9, in D minor (soloists: Mrs. Genevieve Clark-Wilson, Mrs. Christine Nielson-Dreier, George Hamlin, Geo. E. Holmes, orchestra, and chorus).

Ninth Concert, December 25. Fugue in A minor, Bach; Overture, "Coriolanus," Beethoven; Recitative and aria from "The Creation," Haydn (M. Pol Plançon); Symphonic poem, "Le Rouet d'Omphale," Saint-Saëns; Concerto for violin, in D minor, Hans Titl (Mr Leopold Kramer); "Waldweben," from "Siegfried,"

Wagner; "Serenade," from "The Damnation of Faust," Berlioz (M. Plançon); "Scènes de Ballet," op. 52, Glazounow.

Tenth Concert, January 1, 1898. Symphony in B minor, "Unfinished," Schubert; Recitative and aria from "Don Juan," Mozart (Mme. Sembrich); Overture, "Carnival," Dvorak; Concerto for violoncello, Saint-Saëns (M. Gerardy); Cavatina, "Casta Diva," from "Norma," Bellini (Mme. Sembrich); "Huldigung's March," Wagner.

Eleventh Concert, January 8. Symphonic poem, "Edric," F. G. Gleason; "Theme and Variations," from the Quartet in D minor, Schubert; Aria from "Samson et Dalila," Saint-Saëns (Miss Josephine S. Jacoby); "Siegfried's Death March," from "Die Götterdämmerung," Wagner; Tone poem, "Thus Spake Zarathustra," Richard Strauss; Symphony No. 6, "Pastoral," op. 88, Beethoven; "Festival March and Hymn," Kaun.

Twelfth Concert, January 15. Variations, "Chorale St. Antoine," Brahms; Symphony in D minor, op. 22, Kaun; Concerto for piano, op. 16, Grieg (M. Pugno); Introduction and "Liebestod," from "Tristan and Isolde," Wagner; "Kaiser March," Wagner.

Thirteenth Concert, January 22. Symphony No. 5, in C minor, op. 67, Beethoven; Concerto for organ, No. 1, Handel (M. Guilmant); Overture, "Tragic," Brahms; Symphony for organ and orchestra, No. 1, op. 42, Guilmant (M. Guilmant); Tone poem, "Don Juan," Richard Strauss.

Fourteenth Concert, January 29. "Marche Slave," Tschaikowsky; Overture, "Manfred," Schumann; Fantasia in F minor, Schubert; Aria from "Philemon and Baucis," Gounod (Mrs. Serena Swabacker); Concerto for violin, in D minor, Wieniawski (E. Baré); Overture, "Der Freischütz," Weber; Symphonic poem,

"Les Éolides," César Franck; Selections from "Die Meistersinger," Act III., Wagner; "Huldigung's March, Wagner.

Fifteenth Concert, February 19. Overture, "King Lear," Berlioz; Symphonic poem, "Le Chasseur Maudit," César Franck; Concerto for violin, in D minor, Dubois (Mr. Henry Marteau); "Chorale and Chorus," from "Reformation Cantata," Bach (Association Chorus); Sonata for violin alone, in G minor, Bach (Mr. Marteau); "One Hundred and Fourteenth Psalm," "When Israel out of Egypt came," Mendelssohn (Association Chorus).

Sixteenth Concert, February 26. Symphony No. 1, in D minor, op. 120, Schumann; Grand fantasia for piano, op. 15, Schubert (M. Siloti); Symphonic poem, "The Moldau," Smetana; Étude No. 7, op. 25, Chopin, and "Hungarian Rhapsody," No. 14, Liszt (M. Siloti); Polonaise, op. 53, Chopin-Thomas.

Seventeenth Concert, April 2. "The Country Wedding" Symphony, Goldmark; Concerto for piano, No. 4, op. 70, Rubinstein (Mr. Josef Hofmann); Suite, "Les Érinnyes," Massenet; "Deux Chants Polonaises," Chopin-Liszt, and "Espagnole," Moszkowski (Mr. Hofmann); "Ride of the Valkyries," Wagner.

Eighteenth Concert, April 9. Symphony in E minor, "Gaelic," op. 32, Mrs. H. H. A. Beach; Concerto No. 2, for violin, op. 44, Bruch (M. Ysaye); Vorspiel to "Lohengrin," and "Siegfried Idyl," Wagner; Suite, "Scènes de Ballet," Glazounow.

Nineteenth Concert, April 16. Symphony No. 3, "Eroica," op. 55, Beethoven; "A German Requiem," Brahms (Mrs. Minnie Fish-Griffin, Charles W. Clark, Mr. Middelschulte, organ, and Association Chorus).

Twentieth Concert, April 23. Symphony in G major No. 13 (B. & H. Edition), Haydn; Concerto for piano,

in A minor, op. 54, Schumann (Miss Laura Sandford); "From the North," three Scottish pieces, Mackenzie; Variations symphoniques, "Istar," Vincent D'Indy; Overture, "1812," Tschaikowsky.

Twenty-first Concert, April 30. Symphony No. 6, "Pathétique," Tschaikowsky; Vorspiel, "Good Friday Spell," "Funeral Procession," and "Glorification," from "Parsifal," Wagner (Mr. George Hamlin, Mr. Joseph S. Baernstein, and Association Chorus).

Twenty-second Concert, May 7. Symphony in E flat (Köchel, No. 543), Mozart; Concerto for piano, No. 4, in G major, op. 58, Beethoven (Mr. Josef Hofmann); Overture, "Nature," op. 91, Dvorak; "Wotan's Farewell" and "Magic Fire Scene," from "Die Walküre," Wagner (solo, Mr. Charles W. Clark).

EIGHTH SEASON, 1898–1899

First Concert, October 15. Overture to "Don Juan," Mozart (with concert ending by Theodore Thomas); Symphony No. 8, in F major, op. 93, Beethoven; "Eine Faust Ouvertüre," Wagner; "Symphonic Variations," Parry; Suite from ballet, "Casse-noisette," Tschaikowsky.

Second Concert, October 22. "Pastorale," from "Christmas Oratorio," Bach; Symphony in C major, Schubert; Symphonic poem, "Viviane," op. 5, Chausson; Three dances from "The Little Minister," Mackenzie; Overture to "Tannhäuser," Wagner.

Third Concert, October 29. Overture to "Fidelio," Beethoven; Symphony No. 1, in C minor, Brahms; "Bacchanale," from "Tannhäuser," and vorspiel to "Lohengrin," Wagner; "Ball Scene," from symphony, "Romeo and Juliet," Berlioz.

Fourth Concert, November 5. Symphony in C major, "Jupiter" (Köchel, 551), Mozart; Grand aria from

"Seraglio," Mozart (Mme. Sembrich); Overture, "Bride of Messina," Schumann; Tableau musical "Le Printemps," Glazounow; Cavatina, "Casta Diva," Bellini (Mme. Sembrich); Symphonic poem, "Phaeton," Saint-Saëns.

Fifth Concert, December 10. Overtures, "Nature," op. 91, "Carnival," op. 92, "Othello," op. 93, Dvorak; Concerto for piano, No. 1, in E flat, Liszt (Mr. Moritz Rosenthal); Symphony No. 5, in C minor, op. 97, Beethoven.

Sixth Concert, December 17. Suite No. 2, in B minor, Bach; Symphony No. 2, in C major, Schumann; Dramatic overture, "Melpomene," Chadwick; Fantasia, "Kamarinskaja," Glinka; Symphonic poem, "Sarka," Smetana.

Seventh Concert, December 24. Overture, "Benvenuto Cellini," Berlioz; Symphony in B minor, op. 58, "Manfred," Tschaikowsky; Overture, "Spring," Goldmark; "Norwegian Melodies," Grieg (string orchestra); "Siegfried's Rhine Journey," from "Die Götterdämmerung," Wagner.

Eighth Concert, December 31. Symphony in B minor, "Unfinished," Schubert; Concerto for piano, in D major, op. 61, Beethoven (Mr. Burmeister); Symphonic poem, Shakespeare's "Tempest," John K. Paine; Vorspiel to "Die Meistersinger."

Ninth Concert, January 7, 1899. Overture to "Oberon," Weber; Symphony No. 4, in B flat, op. 61, Beethoven; Tone poem, "Don Quixote," Richard Strauss; Symphonic poem, "Les Préludes," Liszt.

Tenth Concert, January 14. Symphony in G major, "Oxford," Haydn; Variations, "Chorale Saint Antoine," Brahms; Suite "Pastorale," Chabrier (new); Scherzo, "L'Apprenti Sorcier," Dukas; Overture, "Triomphale," Tschaikowsky.

Eleventh Concert, January 21. "Overture, Scherzo, and Finale," op. 52, Schumann; Concerto for piano, No. 2, in D minor, op. 23, MacDowell (Mme. Teresa Carreño); Symphony No. 5, in E minor, "From the New World," Dvorak.

Twelfth Concert, January 28. Overture, "Barber of Bagdad," Cornelius; Two entr'actes, "Rosamunde," Schubert; Concerto No. 3, for violin, op. 58, Bruch (Mr. Leopold Kramer); Symphony No. 6, "Pathétique," Tschaikowsky.

Thirteenth Concert, February 4. Concerto for organ, Rheinberger (Mr. Wilhelm Middelschulte); Symphony No. 4, in E minor, op. 98, Brahms; Overture, "Der Maler von Antwerpen," Kaun; Passacaglio for organ, Middelschulte (Mr. Middelschulte); Prelude and "Liebestod," from "Tristan and Isolde," Wagner; "Kaiser March," Wagner.

Fourteenth Concert [Request Programme], February 11. Overtures, "Nature," op. 91, "Carnival," op. 92, "Othello," op. 93, Dvorak; Symphonic poem, "Les Préludes," Liszt; "Waldweben," from "Siegfried," Wagner; "Siegfried's Funeral March," from "Die Götterdämmerung," Wagner; Vorspiel and "Good Friday Spell," from "Parsifal," Wagner; Tone poem, "Thus Spake Zarathustra," Richard Strauss.

Fifteenth Concert, February 18. Symphony No. 1, in B flat, op. 38, Schumann; Concerto for piano, in E minor, op. 11, Chopin (Mr. Emil Sauer); "Symphonic Dances," op. 64 (new), Grieg; Tone poem, "Till Eulenspiegel's Merry Pranks," Richard Strauss.

Sixteenth Concert, February 25. Symphony No. 1, in D major, Emanuel Bach; "Concertante Quartet" (Köchel, appendix 1, No. 9), Mozart (Mr. F. Starke, oboe, Mr. Joseph Schreurs, clarinet, Mr. M. Bachmann, bassoon, Mr. L. de Mare, horn); Overture, "Fingal's

Cave," Mendelssohn; Symphony No. 7, in A major, op. 92, Beethoven.

Seventeenth Concert, March 4. Symphony No. 4, in A major, "Italian," Mendelssohn; Concerto for violin, No. 4, in D minor, Vieuxtemps (Mr. E. Baré); Prelude, "Armor" (new), Sylvio Lazzari; "Siegfried Idyl" and "Ride of the Valkyries," Wagner.

Eighteenth Concert, March 11. Vorspiel and "Dream Music," from "Hänsel and Gretel," Humperdinck; Concerto No. 2, in G minor, op. 22, for piano, Saint-Saëns (Mr. W. H. Sherwood); "A Faust Symphony," Liszt (Mr. George Hamlin and Chicago Mendelssohn Club).

Nineteenth Concert, March 18. Suite, "Les Érinnyes," Massenet; Concerto for organ, Bossi (Mr. Clarence Eddy); Suite, "Peer Gynt," No. 1, Grieg; Overture, "A Midsummer Night's Dream," Mendelssohn; "Marche Funèbre," Chopin-Thomas; "Largo," Handel; Three dances, "Henry VIII.," German.

Twentieth Concert, March 25. Overture, "Anacreon," Cherubini; Little suite, "Children's Games," op. 22, Bizet; Concerto for violin, op. 64, Mendelssohn (Lady Halle); Symphony, "Manfred," op. 58, Tschaikowsky.

Twenty-first Concert, April 1. Suite in D minor, op. 36, Arthur Foote; Concerto for violoncello, Raff (M. Amato); Symphonic poem, "Danse Macabre," Saint-Saëns; Selections from "Parsifal," Wagner; Overture, "Tannhäuser," Wagner.

Twenty-second Concert, April 8. Overture, "Coriolanus," op. 62, Beethoven; Symphony No. 3, "Eroica," op. 55, Beethoven; "Huldigung's March," Wagner; Vorspiel, "Lohengrin," Wagner; "Invitation to the Dance," Weber; Overture, "1812," Tschaikowsky.

NINTH SEASON, 1899–1900

First Concert, October 21, 1899. Overture, "Rienzi," Wagner; Symphonic poem, "The Wild Dove" (new), Dvorak; Suite, "L'Arlésienne," Bizet; Overture, "L'Orage," op. 76, Tschaikowsky; "Bourrée Fantastique," Chabrier; Waltz, "On the beautiful blue Danube," Strauss; March, "Marocaine," Berlioz.

Second Concert, October 28. Overture, "Euryanthe," Weber; Symphony No. 5, in C minor, op. 67, Beethoven; "Moorish Rhapsody," Humperdinck; Introduction to Act III., and vorspiel to "Die Meistersinger," Wagner.

Third Concert, November 4. Overture, "Egmont," Beethoven; Symphony No. 4, in F minor, op. 36, Tschaikowsky; Overture, "Der Bärenhäuter," "Siegfried," Wagner; Symphonic poem, "Le Rouet d'Omphale," Saint-Saëns; Ballet music, "Feramors," Rubinstein; "Festival March and Hymn to Liberty," Kaun.

Fourth Concert, December 9. "Goethe Festival March," Liszt; Overture, "Leonora," No. 3, Beethoven; Intermezzo from Symphony, op. 9, Goetz; Concerto for violin, op. 35, Tschaikowsky (M. Petschnikoff); "Fantaisie Triomphale," for organ and orchestra, Dubois (Mr. Arthur Dunham); "Invitation to the Dance," Weber; Overture, "Tannhäuser."

Fifth Concert, December 16. Symphony in D major (Köchel, 504), Mozart; Recitative and aria, "Wie will ich lustig lachen," from "Der Zufriedengestellte Aeolus," Bach (Herr Van Eweyk); Overture, "Melusine," Mendelssohn; Symphonic poem, "Lancelot and Elaine," MacDowell; Ballad, "Archibald Douglas," Loewe (Herr Van Eweyk); Overture, "Le Carnaval Romain" Berlioz.

Sixth Concert, December 23. Symphony No. 4, in D minor, op. 120, Schumann; Concerto No. 4, in D minor, op. 70,

for piano, Rubinstein (M. Hombourg); Overture, "Sakuntala," Goldmark; Scherzo, "L'Apprenti Sorcier," Dukas; Vorspiel to "Lohengrin" and "Ride of the Valkyries," Wagner.

Seventh Concert, December 30. Symphonic fantasia, "Italy," Richard Strauss; "Valse de Concert," op. 47, Glazounow; "Marche Héroïque," Massenet; Ballad on a Norwegian folk song, Roentgen; "Meditation" and "Valse Noble," impromptus for string orchestra, Schönfeld; "Bacchanale" and "March," "Tannhäuser," Wagner.

Eighth Concert, January 6, 1900. "Rondo Infinito," op. 42 (new), Sinding; Symphony No. 7, in A major, op. 92, Beethoven; Concerto for violoncello, Lalo (Miss Elsa Ruegger); "Capriccio," Weidig; "Waldweben," from "Siegfried," and "Siegfried's Rhine Journey," from "Die Götterdämmerung," Wagner.

Ninth Concert, January 13. Overture, "Der Freischütz," Weber; Concerto for piano, violin, and violoncello, Beethoven (Mr. Leopold Godowsky, Mr. Baré, and Mr. Steindel); Selections from "Damnation of Faust," Berlioz; Symphony, op. 58, "Manfred," Tschaikowsky.

Tenth Concert, January 20. "Épisodes Chevaleresques," op. 35 (new), Sinding; Concerto for violin, op. 77, Brahms (Miss Jackson); Entr'acte in B flat and ballet music in G major, from "Rosamunde," Schubert; Symphonic poem, "Phaeton," Saint-Saëns; "Capriccio Italien," op. 45, Tschaikowsky.

Eleventh Concert, January 27. Symphony in E flat, "Rhenish," Schumann; Aria, "Lend me your Aid," from "La Reine de Saba," Gounod (Mr. Whitney Mockridge); "Fantasia," op. 53, Glazounow; Aria "Onaway! Awake, Beloved," from "Hiawatha's Wedding Feast," Coleridge-Taylor (Mr. Mockridge); Overture to a comedy, "Prodana Nevesta," Smetana.

Twelfth Concert, February 3. Symphony in D minor, César Franck; "Pogner's Address," from "Die Meistersinger" (Mr. David Bispham); "Marche Funèbre," Beethoven; "Scherzo Capriccioso," op. 66, Dvorak; "Wotan's Farewell" and "Magic Fire Scene" (Mr. Bispham), Wagner.

Thirteenth Concert, February 10. Overture, "Academic Festival," Brahms; Symphony in B minor, "Unfinished," Schubert; Concerto for piano, No. 5, in E flat, op. 73, Beethoven (Mr. Ignace J. Paderewski); "Northern Ballad," op. 46 (new), H. W. Parker; Symphonic poem, "Tasso," Liszt.

Fourteenth Concert, February 17. Overture, "Sakuntala," Goldmark; Concerto for violoncello, in A minor, Goltermann (Mr. Walter Unger); Symphony, op. 55, "Manfred," Tschaikowsky; "Marche Funèbre," Chopin-Thomas; "Invitation to the Dance," Weber; Symphonic poem, "Les Préludes," Liszt.

Fifteenth Concert, February 24. Overture, "Iphigenia in Aulis," Gluck; Concerto in B flat, Bach (string orchestra); Symphony No. 1, in C minor, Brahms; Overture-fantasia, "Hamlet," Tschaikowsky; "Minuet and Finale," op. 59, Beethoven (string orchestra); "Polonaise," op. 53, Chopin.

Sixteenth Concert, March 3. Suite, "Medea," D'Indy; Concerto for piano, No. 1, in D minor, Brahms (Mr. Leopold Godowsky); "Marche Élégiaque" and "Intermezzo Scherzando," Duvivier; Prelude and "Liebestod," from "Tristan and Isolde," Wagner; "Kaiser March," Wagner.

Seventeenth Concert, March 10. "Overture, Adagio, and Finale," from "Die Geschöpfe des Prometheus," Beethoven; Symphony No. 9, in D minor, op. 125 (instrumental parts), Beethoven; "Siegfried's Death March," from "Die Götterdämmerung," Wagner; Tone poem, "Ein Heldenleben," op. 40, Richard Strauss.

Eighteenth Concert, March 31. Overture, "The Maid of Orleans," Soedermann; Symphony No. 5, in E minor, "From the New World," Dvorak; Aria, "O ma Lyre Immortelle," from "Sappho," Gounod (Mrs. Katharine Fisk); Suite, "Les Érinnyes," Massenet; "Largo," Handel; Aria, "Fair Spring is returning," from "Samson et Dalila," Saint-Saëns (Mrs. Fisk); "Capriccio Italien," op. 45, Tschaikowsky.

Nineteenth Concert, April 7. Overture, "Der Maler von Antwerpen," Kaun; "A Faust Symphony," Liszt (vocal part, Mendelssohn Club); Vorspiel and "Lohengrin's Farewell," Wagner (Mr. Ben Davies); "Centennial Inauguration March," Wagner.

Twentieth Concert, April 14. Overture, "Anacreon," Cherubini; "Siegfried Idyl," Wagner; Concerto for piano, op. 16, Grieg (Mr. George Proctor); Symphony No. 6, "Pathétique," Tschaikowsky.

Twenty-first Concert, April 21. Dramatic overture, "Patrie," Bizet; "Spanish Symphony," for violin and orchestra, Lalo (Mr. Leopold Kramer); "Love Scene," "Queen Mab," from Symphony "Romeo and Juliet," Berlioz; Serenade, op. 7 (wind choir), Richard Strauss; Vorspiel, "Transformation Scene," and "Glorification," from "Parsifal," Wagner.

Twenty-second Concert, April 28. "Huldigung's March" and "Eine Faust Ouvertüre," Wagner; Symphonic poem, "Orpheus," Liszt; Concerto for violoncello, op. 33, Volkmann (Mr. Bruno Steindel); Symphony No. 5, in C minor, Beethoven.

Tenth Season, 1900–1901

First Concert, October 20. Overture, "Jubilee," Weber; "Symphonic Variations," op. 24, Georg Schumann; "Hungarian Dances," first set, Brahms; Tone poem, "Death and Transfiguration," op. 24, Richard Strauss;

Overture, "The Flying Dutchman," Wagner; Suite de ballet, "La Belle au Bois Dormant," op. 66, in A, Tschaikowsky; Symphonic poem, "Mazeppa," Liszt.

Second Concert, October 27. "Romantic Overture," op. 16 (new), Thuille; Symphony in G minor (Köchel, 550), Mozart; "Moorish Dances" (new), Paine; "Wallenstein's Camp," D'Indy; Andante and variations, "Kreutzer Sonata," Beethoven (adapted for orchestra by Theodore Thomas); Overture, "Tannhäuser," Wagner.

Third Concert, November 3. Overture, "Rob Roy" (first time), Berlioz; Concerto for violoncello, in A minor, op. 33, Saint-Saëns (Mr. C. Brückner); Symphony No. 6, in C minor, Glazounow (first time); Overture, "Genoveva," Schumann; Selections from "Orpheus," Gluck; Vorspiel, "Die Meistersinger."

Fourth Concert, November 17. Symphony No. 2, in A minor, op. 55 (first time), Saint-Saëns; Concerto for violin, No. 1, in G minor, op. 26, Bruch (Mr. Leon Marx); Overture, "Sappho," op. 44, Goldmark; Vorspiel, "Lohengrin," Wagner; "Invitation to the Dance," Weber; Selections from "Damnation of Faust," Berlioz.

Fifth Concert [First Concert of the Beethoven Cycle], November 24. Symphony No. 3, "Eroica," E flat, op. 55; Concerto for piano, No. 4, G major, op. 58 (Mr. Ernst von Dohnányi); Overtures, "Leonora," Nos. 2 and 3.

Sixth Concert, December 1. Symphony No. 1, in B flat, op. 38, Schumann; Concerto for clarinet, No. 2, in E flat, op. 57, Spohr (Mr. Joseph Schreurs); Symphonic poem, "The Song of Life," Gleason; Suite, "Impressions d'Italie," Charpentier.

Seventh Concert, December 8. Symphony No. 3, in F major, op. 90, Brahms; Concerto for two violins, in

D minor, Bach (Mr. Leopold Kramer and Mr. E. Baré); Symphonic poem, "Vysehrad," Smetana; "Norwegian Rhapsody," Lalo; Selections from "Tannhäuser," Wagner.

Eighth Concert [*Second Concert of the Beethoven Cycle*], *December 15.* Symphony No. 4, in B flat, op. 60; Concerto for violin, in D major, op. 61 (Mr. Fritz Kreisler); Overture, "Coriolanus," op. 62; Symphony No. 5, in C minor, op. 67.

Ninth Concert, December 22. Overture, "The Magic Flute," Mozart; Suite, Rameau; Concerto for piano, in D minor, op. 1, Burmeister (Richard Burmeister); Symphony No. 5, Tschaikowsky.

Tenth Concert, January 12, 1901. Overture, "Euryanthe," Symphony No. 3, "Harold in Italy," op. 16, Berlioz; "Ride of the Valkyries" and "Waldweben," Wagner; Tone poem, "Thus Spake Zarathustra," Richard Strauss.

Eleventh Concert, January 19. Symphony No. 8, in B minor, "Unfinished," Schubert; Concerto for piano, No. 1, in B flat minor, op. 23, Tschaikowsky (Mr. Ossip Gabrilowitsch); Symphonic prologue to "King Œdipus," Schillings; "Mephisto Waltz," Liszt; Selections from Act III., "Die Meistersinger," Wagner.

Twelfth Concert, January 26. Symphony in E flat (Köchel, 543), Mozart; Concerto for violoncello, in D major, op. 101, Haydn (Mr. Hugo Becker); Symphonic variations, op. 78, Dvorak; Tone poem, "On the Shores of Sorrento," Richard Strauss; Prelude and "Liebestod," from "Tristan and Isolde," Wagner.

Thirteenth Concert [*Third Concert of the Beethoven Cycle*], *February 2.* Symphony No. 6, "Pastoral," in F major, op. 68; Concerto for piano, No. 5, in E flat, op. 73 (Mrs. Fanny Bloomfield-Zeisler); Symphony No. 7, in A major, op. 92.

Fourteenth Concert, February 16. Overture, "Macbeth," Lucas; Serenade, op. 48, Tschaikowsky; Concerto for violin, No. 1, in F minor, op. 20, Lalo (Mr. Leopold Kramer); Symphony No. 2, in C major, Schumann.

Fifteenth Concert [Request Programme], February 23. Overture, "Sakuntala," Goldmark; Symphony No. 3, in F major, op. 90, Brahms; Prelude and "Liebestod," from "Tristan and Isolde," Wagner; Suite, "Les Érinnyes," Massenet; "Andante con Variazioni," from "Kreutzer Sonata" (orchestration by Theodore Thomas); "Marche Funèbre," Chopin-Thomas; Allegro and finale, from "Symphonie Pathétique," Tschaikowsky.

Sixteenth Concert, March 2. Symphony No. 3, in D minor, Bruckner; Concerto for piano, No. 2, in A major, Liszt (Mr. Leopold Godowsky); "Theme and Variations" from D minor Quartet, Schubert (string orchestra); Selections from "Tannhäuser," Wagner.

Seventeenth Concert [Fourth Concert of the Beethoven Cycle], March 9. Symphony No. 8, in F major, op. 93; "Benedictus," from "Missa Solennis," in D major, op. 23, (Mrs. Genevieve Clark Wilson, Mrs. Sue Harrington Furbeck, Mr. George Hamlin, Mr. Charles W. Clark, Mr. Leopold Kramer, violin, and Apollo Musical Club); Symphony No. 9, in D minor, op. 125 (soloists as above).

Eighteenth Concert, March 23. Suite No. 2, in B minor, Bach; Symphonic poem, "Le Chasseur Maudit," Franck; Concerto for violin, in A major, op. 45, Sinding (Mr. Emil Baré); Symphony No. 3, "Im Walde," op. 153, Raff.

Nineteenth Concert, March 30. Overture, "Jessonda," Spohr; Symphony No. 10, in C major, Schubert; "Fantaisie and Fugue," for organ, Kaun (Mr. Wilhelm Middelschulte); Idyl, "Evening," op. 39, Fibich; "Capriccio Espagnuolo," op. 31, Rimsky-Korsakow.

Twentieth Concert, April 6. "Wallenstein," trilogy, D'Indy; Scena and aria, "I fain would hide," from "Euryanthe," Weber (Mr. Charles W. Clark); "Till Eulenspiegel's Merry Pranks," Richard Strauss; "Rainbow Scene," finale to "Das Rheingold," Wagner (Mr. Clark); "Wotan's Farewell" and "Magic Fire Scene," from "Die Walküre," Wagner (Mr. Clark); "Siegfried's Death March," and closing scene, "Die Götterdämmerung," Wagner.

Twenty-first Concert, April 13. Symphony No. 1, in D major, op. 4, Svendsen; Concerto for violoncello, in E minor, op. 34, Lindner (Mr. Bruno Steindel); Overture, "Manfred," Schumann; Symphonic poem, "Les Éolides," Franck; "Ball Scene," from "Romeo and Juliet" Symphony, op. 17, Berlioz.

Twenty-second Concert, April 20. Symphony, "The Country Wedding," op. 26, Goldmark; Concerto for violin, op. 35, Tschaikowsky (Miss Maud Powell); "Eine Faust Ouvertüre," "Siegfried Idyl," and "Kaiser March," Wagner.

ELEVENTH SEASON, 1901–1902

First Concert, October 26. March in E flat, op. 40, Schubert; Overture, "Oberon," Weber; Symphony No. 2, in D major, op. 36, Beethoven; Tone poem, "Macbeth," Richard Strauss (first time); Fragments from "Rheingold," Wagner.

Second Concert, November 2. Overture, "King Lear," op. 4, Berlioz; Symphony No. 2, in E flat, op. 29 (new), Weingartner; Vorspiel, "Die Meistersinger," Wagner; Bourrées, 1 and 3, Gavotte and "Réjouissance," from Suite No. 4, in D major (first time), Bach; Symphonic poem, "Le Chasseur Maudit," Franck.

Third Concert, November 16. Overture, "Iphigenia in Aulis," Gluck; Symphony No. 2, in D major, op. 73, Brahms; Overture, "Mein Heim," op. 62 (first time),

Dvorak; Symphonic poem, "La Jeunesse d'Hercule," op. 50 (first time), Saint-Saëns; "Ruses d'Amour," op. 61 (new), Glazounow.

Fourth Concert, November 23. Overture, "Academic Festival," op. 80, Brahms; Symphony No. 8, in F major, op. 93, Beethoven; Recitative and aria, from "Les Troyens" (first time), Berlioz (Miss Gertrude May Stein); Vorspiel, "Guntram," Richard Strauss; Recitative and aria, from "Jeanne d'Arc," (first time) Tschaikowsky (Miss Stein); Suite, "Ein Märchen," Josef Suk.

Fifth Concert, November 30. Concert overture, "Cockaigne," op. 40 (new), Elgar; Symphony, "Antar" (first time), Rimsky-Korsakow; Concerto for violin, op. 64, Mendelssohn (Mr. Charles Gregorowitsch); "Siegfried in the Forest," tone poem from "Siegfried" (new), Wagner.

Sixth Concert, December 7. "Ouverture Solennelle," op. 73 (new), Glazounow; "La Forêt Enchantée, Légende Symphonie, op. 8 (first time), D'Indy; Concerto for violoncello, op. 20 (first time), D'Albert (Mr. Bruno Steindel); "Zwei Legenden," from "Kalevala" (new), I., "Der Schwan von Tuonela," II., "Lemminkäinen zieht heimwärts," Sibelius; Symphony No. 4, in D minor, op. 120, Schumann.

Seventh Concert [First Concert of the Historical Series], December 14. Sonata, "Pian e Forte" and "Canzon à 6," Gabrielli (1557); "Trumpet Tune," aria, "Ye Blustering Brethren of the Skies," and "The Grand Dance," Purcell (1658); "Gavotte, Tambourin, and Air Gai," from "Castor et Pollux," Rameau (1683); "Water Music," Handel (1685); Overture No. 3, in D major, J. S. Bach (1685); Symphony No. 1, in D major, C. P. E. Bach (1714); Recitative and aria, "Diane Impitoyable," from "Iphigenia in Aulis," Gluck (Mr. Charles W. Clark); Symphony in E flat (B. & H. Edition, No. 1), Haydn (1732).

Eighth Concert, December 21. Symphony No. 2, in E flat, op. 35 (first time), Goldmark; Concerto for piano, No. 4, in D minor, op. 70, Rubinstein (Mr. Josef von Slivinski); Overture, "Leonora," No. 3, Beethoven; "Good Friday Spell," "Funeral Procession" and "Glorification," from "Parsifal," Wagner.

Ninth Concert [Young People's Programme], December 28. March, "Marocaine," Berlioz; Overture, "Preciosa," Weber; Minuet, from Symphony in E flat (Köchel, 543) Mozart; Theme and variations, "Kaiser Franz," Haydn (string orchestra); Suite, "Peer Gynt," No. 1, op. 46, Grieg; Overture, "Midsummer Night's Dream," Mendelssohn; "Largo," Handel; Symphonic poem, "Phaeton," op. 39, Saint-Saëns; Fragments from "Tannhäuser," Wagner.

Tenth Concert, January 4, 1902. Overture, "Phèdre," Massenet; "Variations," op. 36 (new), Elgar; Concerto for piano, No. 1, in B flat minor, op. 23, Tschaikowsky (Mrs. Ella Dahl-Rich); Symphony No. 7, in A major, op. 92, Beethoven.

Eleventh Concert [Second Concert of the Historical Series], January 11. Symphony in C major (Köchel, 551), Mozart (1756); Concerto for violin, No. 8, "Gesangscene," Spohr (1784), (Mr. Fritz Kreisler); Overture, "Der Freischütz," Weber (1797); Symphony No. 8, in B minor, "Unfinished," Schubert (1797); "Variations and March," from Suite, op. 113, Lachner (1804).

Twelfth Concert, January 18. Serenade, No. 1, in D major, op. 11, Brahms; Concerto for piano, in A minor, op. 16, Grieg (Miss Augusta Cottlow); Tone poem, "Don Juan," op. 20, Richard Strauss; "Invitation to the Dance," Weber; Overture, "1812," Tschaikowsky.

Thirteenth Concert, January 25. Concert overture, "Cockaigne," op. 40, Elgar; "Scotch Fantasia," for violin, op. 46, Bruch (Mr. Leopold Kramer); Symphony No. 2, "The Four Seasons," in F minor, op. 30,

Henry K. Hadley; Vorspiel to "Lohengrin," Wagner; Suite, "Ein Märchen," op. 16, Suk.

Fourteenth Concert [*Third Concert of the Historical Series*], *February 1.* Overture, "Prometheus," op. 43, Beethoven (1802); Scene and aria, "Ah! perfido," op. 46, Beethoven (1796); (Miss Electa Gifford); Symphony No. 3, "Eroica," in E flat, op. 55, Beethoven (1804); Music to "Egmont," op. 84, Beethoven (1809–'10) (reader, George Riddle).

Fifteenth Concert [*Request Programme*], *February 8.* Symphony No. 2, in D major, op. 73, Brahms; "Zwei Legenden," from "Kalevala," Sibelius; Suite, "Scheherazade," op. 35, Rimsky-Korsakow; "Largo," Handel; Symphonic poem, "Les Préludes," Liszt.

Sixteenth Concert, February 15. Symphony No. 2, in C minor, op. 17, Tschaikowsky; Concerto for violin, in A minor, op. 28, Goldmark (Miss Olive Mead); Overture, "Le Carnaval Romain," op. 9, Berlioz; "Love Scene," from "Feuersnot" (new), Richard Strauss; Fragments from "Das Rheingold," Wagner.

Seventeenth Concert [*Fourth Concert of the Historical Series*], *February 22.* "Wedding March" and scherzo, from "Midsummer Night's Dream," Mendelssohn; (1809); Overture, "Melusina," Mendelssohn; Concerto for piano, No. 2, in F minor, op. 21, Chopin (1810) (Mrs. Fanny Bloomfield-Zeisler); Symphony No. 3, "Rhenish," in E flat, op. 97, Schumann (1810).

Eighteenth Concert [*Young People's Programme*], *March 1.* Overture, "Rienzi," Wagner; Larghetto, from the second symphony, Beethoven; "Invitation to the Dance," Weber; Fantasia for violin, "Faust," Wieniawski (Mr. Emil Baré); "Slavonic Rhapsody," op. 45, No. 3, Dvorak; Vorspiel, "Hänsel and Gretel," Humperdinck; Entr'acte in B flat, "Rosamunde" Schubert; Allegretto vivace, "Roma," Bizet; "Ruses d'Amour," op. 61, Glazounow.

Nineteenth Concert [Fifth Concert of the Historical Series], March 15. "Symphonie Fantastique," op. 14, in A, Berlioz (1803); Symphonic poem No. 2, "Tasso," Liszt (1811); Vorspiel to "Lohengrin," vorspiel to "Die Meistersinger," Wagner (1813).

Twentieth Concert, March 22. "Marche Slave," op. 31, Tschaikowsky; "Morceau Symphonique," from "Redemption," César Franck; "Variations," op. 36, Elgar; "Love Scene," from "Feuersnot," Richard Strauss; Symphony No. 5, "From the New World," in E minor, op. 95, Dvorak.

Twenty-first Concert [Sixth Concert of the Historical Series], March 29. Symphony No. 4, in E minor, op. 98, Brahms (1833); Concerto for piano, No. 2, in G minor, op.22, Saint-Saëns (1835) (Mr. Harold Bauer); Symphony No. 6, "Pathétique," op. 74, Tschaikowsky.

Twenty-second Concert, April 19. Suite No. 3, in D major, Bach; Recitative and aria, "Waft her, Angels," from "Jephthah," Handel (Mr. Ben Davies); Symphony No. 6, "Pastoral," in F major, op. 68, Beethoven; Prelude and "Liebestod," from "Tristan and Isolde," Wagner; Selections from "Die Meistersinger," Wagner.

Twenty-third Concert, April 26. "Ouverture Solennelle," op. 73, Glazounow; "Theme and Variations," op. 32, Arthur Foote (string orchestra); "Capriccio," op. 13, Weidig; "Ride of the Valkyries," from "Die Walküre," "Siegfried's Death Music," and final scene from "Die Götterdämmerung," Wagner; Tone poem "Ein Heldenleben," Richard Strauss.

Twenty-fourth Concert, May 3. Sonata "Pian e Forte," Gabrielli; Scenes from "Orpheus," Gluck (Mrs. Gertrude May Stein); Symphony No. 5, in C minor, op. 67, Beethoven; Tone poem, "Don Juan," Strauss; Recitative and aria, "Gerechter Gott," from "Rienzi," Wagner (Mrs. Stein); Overture to "Tannhäuser," Wagner.

TWELFTH SEASON, 1902–1903

First Concert, October 18. Overture, "Euryanthe," Weber; "Largo and Vivace," F minor, Bach; Symphony No. 4, in B flat, op. 60, Beethoven; Tone poem, "Death and Transfiguration," op. 24, Richard Strauss; Overture, "Tannhäuser," Wagner.

Second Concert, October 25. Overture, "Der Improvisator," D'Albert (new); Variations, "Chorale St. Antoine," op. 56, Brahms; Symphony No. 1, in B flat, op. 38, Schumann; Overture, "The Flying Dutchman," Wagner; Tonbilder aus dem Märchenspiel, "Dornröschen" (new), Humperdinck; Symphonic poem, "The Moldau," Smetana.

Third Concert, November 1. Overture, "Les Barbares" (new), Saint-Saëns; Impromptu in C minor, op. 90, Schubert; "Barbarossa," Symphonic poem (new), Von Hansegger; Overture, "Spring," Goldmark; "Evening in the Mountains" and "At the Cradle," Grieg; Theme and variations, finale, polonaise, op. 55, Tschaikowsky.

Fourth Concert, November 8. "Pastorale," from "Christmas Oratorio," Bach; "Rondino," for two oboes, two clarinets, two horns, and two bassoons (posthumous, first time), Beethoven; Symphony No. 1, in C minor, op. 68, Brahms; Concerto for piano, No. 1, in E minor, op. 11, Chopin (Mr. Ossip Gabrilowitsch); Selections from "Damnation of Faust," Berlioz.

Fifth Concert, November 15. Suite, "King Christian II." (new), Sibelius; "Variations Symphoniques," Böellmann (Mr. Bruno Steindel); Overture-fantasia, "Romeo and Juliet," Tschaikowsky; Symphony No. 5, "Lenore," in E major, op. 177, Raff.

Sixth Concert, November 22. Overture, "The Marriage of Figaro," Mozart; Symphony in G minor (Köchel, 550), Mozart; Concerto for piano, No. 9, in E flat

(Köchel, 271), Mozart (M. Raoul Pugno); Overture, "Leonora," No. 1, Beethoven; "Symphonic Variations," op. 78, Dvorák; Symphonic poem, "Korsholm" (new), Järnefelt.

Seventh Concert [Popular Programme], November 29. "Pomp and Circumstance," military marches, op. 39 (new), Elgar; Overture, "The Butterfly's Ball" (first time), Cowen; "Chorale and Variations," for harp, Widor, op. 74 (first time) (Mrs. Margaretta Wunderle); Waltz for the ballet, "Dornröschen," Tschaikowsky; Selections from Act III., "Tannhäuser," Wagner; Overture, "The Merry Wives of Windsor," Nicolai; "Andante and Variations," from the "Kreutzer Sonata," Beethoven; "Träumerei," Schumann; "Menuetto," Boccherini; "Scènes de Ballet," op. 52, Glazounow.

Eighth Concert, December 6. Overture, "Benvenuto Cellini," Berlioz; "Twenty-third Psalm," Schubert, and a symphony to Dante's "Divina Commedia," Liszt (with assistance of the Evanston Musical Club); Vorspiel to "Lohengrin," and vorspiel to "Die Meistersinger," Wagner; "Till Eulenspiegel's Merry Pranks," Richard Strauss.

Ninth Concert, December 13. Overture, "Lodoiska," Cherubini; Concerto for violin, No. 3, in B minor, op. 61, Saint-Saëns (Mr. Leopold Kramer); "Dramatic Symphony," in F minor, Duvivier; Suite, "Raymonda," Glazounow; "Kaiser March," Wagner.

Tenth Concert, December 20. Symphony No. 1, in C major, op. 21, Beethoven; Concerto for piano, No. 5, in E flat, op. 73, Beethoven (Mr. Frederic Lamond); Symphony No. 7, in A major, op. 92, Beethoven.

Eleventh Concert [Young People's Programme], December 27. March, "Tannhäuser"; Overture, "Oberon," Weber; Selections from "Orpheus," Gluck; Symphonic poem, "Le Rouet d'Omphale," Saint-Saëns; "Rhapso-

die Hongroise," No. 2, Liszt; "Marche Joyeuse," Chabrier; Waltz, "Du und Du," Johann Strauss; "On the Shores of Sorrento," Richard Strauss; Overture, "1812," Tschaikowsky.

Twelfth Concert, January 3, 1903. Overture, "Der Sturm" (new), Urspruch; "Overture, Scherzo, and Finale," op. 52, Schumann; Concerto for organ, Parker (Horatio W. Parker); Symphony No. 8, in B minor, "Unfinished," Schubert; Tone poem, "Don Juan," Richard Strauss.

Thirteenth Concert, January 10. Overture, "Le Carnaval Romain," Berlioz; Symphony, op. 58, "Manfred," Tschaikowsky; Song, "An die Hoffnung," Beethoven (Mr. Anton Van Rooy); Serenade, No. 3, in D minor, op. 69, Volkmann; "Wotan's Farewell" and "Magic Fire Scene," from "Die Walküre," Wagner (Mr. Van Rooy).

Fourteenth Concert, January 17. Symphony in B flat (B. & H. Edition, No. 8), Haydn; Concerto for violin, in D major, op. 61, Beethoven (Mr. Cornelius Franke); Prelude and "Liebestod," from "Tristan and Isolde," Wagner; Symphonic poem, "Fest Klänge," Liszt.

Fifteenth Concert, January 24. Overture, "Fingal's Cave," Mendelssohn; Symphonic poem, "Es waren zwei Königskinder" (new), Volbach; Concerto for piano, in A minor, op. 54, Schumann (Mrs. Fannie Bloomfield-Zeisler); Symphony No. 10, in C major, Schubert.

Sixteenth Concert, January 31. "Coronation March" (new), Saint-Saëns; Symphony No. 2, in C major, op. 61, Schumann; "Inflammatus," from "Stabat Mater," Dvorak (Mrs. Kirkby Lunn); Vorspiel, "Kain" (new), D'Albert; "Olafs Hochzeits Reigen" (new), Ritter; Songs, "Sea Pictures," Elgar (Mrs. Kirkby Lunn); "Love Scene," from "Feuersnot," Richard Strauss.

Seventeenth Concert, February 7. "Huldigung's March," Wagner; Symphonic poems, "Minnehaha" and "Hia-

watha" (new), Kaun; Concerto for piano, No. 1, in B flat minor, op. 23, Tschaikowsky (Mr. Mark Hambourg); Symphony No. 5, in C minor, op. 67, Beethoven.

Eighteenth Concert [*Popular Programme*], *February 14.* Suite No. 1, op. 43, Tschaikowsky; Concerto for violoncello, in E minor, Popper (Mr. Walter Unger); Ballade in A minor (new), Coleridge-Taylor; "Marche Triomphale du Roi David," Godefroid; "Contrasts" (the Gavotte, A. D. 1700 and 1900), Elgar; "Valse de Concert," op. 47, Glazounow; Fragments from "Das Rheingold," Wagner.

Nineteenth Concert, February 21. Overture, "Carneval," Dvorak; Symphonic poem, "Les Éolides," Franck; Symphony No. 2, in C minor, Bruckner; Concerto for violin, op. 64, Mendelssohn (Miss Maud MacCarthy); "Mephisto Waltz," Liszt; "Ride of the Valkyries," from "Die Walküre," Wagner.

Twentieth Concert, February 28. Serenade, No. 1, in D major, op. 11, Brahms; Concerto for piano, in D flat, Sinding (Miss Mary Wood Chase); Prelude to "The Birds of Aristophanes," Paine (new); Fantaisie, "Francesca da Rimini," Tschaikowsky; March, "Pomp and Circumstance," Elgar.

Twenty-first Concert, March 7. Overture, "The Consecration of the House," op. 124, Beethoven; Overture, "Coriolanus," op. 62, Beethoven; Symphony No. 8, in F major, op. 93, Beethoven; Symphony No. 9, in D minor, op. 125, Beethoven (soloists: Miss Jenny Osborn, Miss Mabelle Crawford, Mr. Glenn Hall, Mr. David L. Canmann).

Twenty-second Concert [*Young People's Programme*], *March 14.* Overture, "Masaniello," Auber; Suite, "Peer Gynt," No. 1, op. 46, Grieg; Larghetto from Second Symphony, Beethoven; Symphonic poem, "Phaeton," Saint-Saëns; "A Sketch of the Steppes of

Central Asia," Borodin; "Marche Slave," op. 31, Tschaikowsky; Overture, "Cockaigne," Elgar; "Funeral March of a Marionette," Gounod; Waltz, "Wein, Weib, und Gesang," Strauss; "Waldweben," from "Siegfried," and overture to "Tannhäuser," Wagner.

Twenty-third Concert, March 21. Overture, "Genoveva," Schumann; Tone poem, "La Bonne Chanson," Loeffler; Symphony for orchestra and piano, op. 25, D'Indy (Mr. Rudolph Ganz); Symphonic poem, "Les Préludes," Liszt; Selections from "Parsifal," Wagner.

Twenty-fourth Concert, March 28. Suite No. 2, in B minor, Bach; Concerto for violin, in D major, op. 77, Brahms (Mr. Hugo Heermann); Symphony No. 6, "Pastoral," Beethoven.

THIRTEENTH SEASON, 1903–1904

First Concert, October 24. "Huldigung's March" and vorspiel, "Lohengrin," Wagner; Symphony No. 7, in A major, op. 92, Beethoven; Entr'acte symphonique, "Messidor" (new), Alfred Bruneau; Variations on a Russian theme (new) (composed by N. Artcibouchеff, J. Whitol, A. Liadow, N. Rimsky-Korsakow, N. Sokolow, A. Glazounow); Overture, "Le Carnaval Romain," Berlioz.

Second Concert, October 31. "Overture Solennelle," op. 73, Glazounow; Entr'acte, in B minor, "Rosamunde," Schubert; Menuetto from Serenade No. 1, in D major, op. 11, Brahms; Symphony No. 2, in D minor, op. 70, Dvorak; "Introduction Symphonique," to Act II., "L'Étranger" (new), D'Indy; Tone poem, "Death and Transfiguration," op. 24, Richard Strauss; Vorspiel, "Die Meistersinger," Wagner.

Third Concert, November 7. Overture, "The Magic Flute," Mozart; Andante and Allegro," from violin sonata, No. 2 (first time), Bach; Symphony No. 4, in E minor, op. 98, Brahms; Overture, "Der Improvisator,"

D'Albert; Symphonic poem," La Belle au Bois Dormant" (new), Bruneau; "Coronation March," op. 117, Saint-Saëns.

Fourth Concert, November 14. Overture, "Melusine," op. 32, Mendelssohn; Incidental music and "Funeral March," from "Grania and Diarmid" (new), Elgar; Concerto for piano, in A minor, op. 16, Grieg (Mrs. Fannie Bloomfield-Zeisler); Symphony No. 6, "Pathétique," in B minor, op. 74, Tschaikowsky.

Fifth Concert, December 5. Symphony in E flat (Köchel, *543*), Mozart; Concerto for violoncello, in D major, op. 101, Haydn (Mr. Bruno Steindel); Overture, "Coriolanus," op. 62, Beethoven; Symphony No. 3, "Rhenish," in E flat, op. 97, Schumann.

Sixth Concert [Berlioz Anniversary], December 12. "Symphonie Fantastique," op. 14, in A; Recitative, "The Greeks have disappeared," and aria, "Unhappy King," from "Les Troyens" (Miss Marguerite Hall); Symphonie dramatique, "Romeo and Juliet," op. 17 ("Ball Scene" and "Love Scene"); Selections from "The Damnation of Faust."

Seventh Concert [Beethoven Anniversary], December 19. "Overture, Adagio, and Finale," from "Die Geschöpfe des Prometheus," op. 43; Rondino in E flat (posthumous) (wind choir); "Alla Danza Tedesca" (allegro assai) and cavatina (adagio molto espressivo), op. 130 (string choir); Overture, "Leonora," No. 3, Symphony, No. 3, "Eroica," in E flat, op. 55.

Eighth Concert [Young People's Programme], December 26. Ouverture dramatique, "Patrie," Bizet; Suite, "Les Érinnyes," Massenet; "Andante and Allegro Molto Vivace," from concerto for violin, op. 64, Mendelssohn (Mr. Leon Marx); Variations and döppelfuge, "Uber ein lustiges Thema," op. 30 (new), Georg Schumann; "Slavonic Rhapsody," op. 45, No. 1, Dvorak; "Reverie," for harp, Parish-Alvars (Mr.

Enrico Tramonti); "Rêves d'Enfant," Tschaikowsky; Overture, "Tannhäuser," Wagner.

Ninth Concert, January 2, 1904. Symphony No. 2, in D major (new), Sibelius; Concerto for piano, No. 1, in E flat (Mr. George Proctor), Liszt; Incidental music and "Funeral March," from "Grania and Diarmid," Elgar; "Good Friday Spell", "Transformation Scene," and "Glorification," from "Parsifal," Wagner.

Tenth Concert, January 9. Symphony in D minor, César Franck; Concerto for violin, No. 3, in B minor, op. 61, Saint-Saëns (M. Jacques Thibaud); Fantaisie symphonique, "La Villanelle du Diable," Loeffler; Vorspiel, "Ingwelde," Schillings; "Till Eulenspiegel's Merry Pranks," op. 28, Richard Strauss.

Eleventh Concert, January 16. Symphony in D minor (new), Dohnányi; Concerto for violoncello, in D major, op. 7 (Mr. Carl Brückner), Svendsen; "Bacchanale," "Tannhäuser," Wagner; Suite, "L'Arlésienne," Bizet; "Slavonic Dances," op. 72, Nos. 7 and 8, Dvorak.

Twelth Concert, January 23. Serenade No. 2, in A major, op. 16, Brahms; Concerto for piano, No. 5, in E flat, op. 73, Beethoven (Mr. Ferruccio Busoni); Symphony No. 4, in D minor, op. 120, Schumann; Suite, "Moyen Âge," op. 79 (new), Glazounow.

Thirteenth Concert, January 30. Symphony in E flat (B. & H. Edition, No. 3), Haydn; Concerto for flute and harp (Köchel, 299) (Mr. Alfred Quensel and Mr. Enrico Tramonti), Mozart; Symphony No. 8, in F major, op. 93, Beethoven; Symphonic poem No. 3, "Les Préludes," Liszt.

Fourteenth Concert, February 6. Suite No. 2, in B minor, Bach; Concerto for violin, No. 6, in E flat (Köchel, 268) (M. Jacques Thibaud), Mozart; Symphony No. 8, in B minor, "Unfinished," Schubert; Tone poem, "Don Juan," op. 20, Richard Strauss.

Fifteenth Concert [*Young People's Programme*], *February 13*. Overture, "A Midsummer Night's Dream," Mendelssohn; Variations, "Chorale St. Antoine," op. 56, Brahms; "Andante and Allegro," from violin sonata, No. 2, Bach; "Tambourin," from "Castor et Pollux," Rameau; "Scherzo Capriccioso," op. 66, Dvorak; Concerto for piano, No. 2, in G minor, op. 22 (Miss Jeannette Durno Collins), Saint-Saëns; "Marche Funèbre," Chopin-Thomas; Fragments from "Das Rheingold," Wagner.

Sixteenth Concert, February 20. Overture, "Alceste," Gluck; Recitative and aria, "La Clemenza di Tito" (Mme. Ernestine Schumann-Heink), Mozart; Symphony No. 9, in D minor, "Unfinished," Bruckner; "Die Allmacht" (Mme. Schumann-Heink); "Ride of the Valkyries," fom "Die Walküre," Wagner; "Waldweben," from "Siegfried," 'Siegfried's Death Music," and final scene, from "Die Götterdämmerung," Wagner.

Seventeenth Concert, February 27. Symphony No. 5, in E minor, op. 64, Tschaikowsky; Concerto for piano, No. 1, in B flat minor, op. 23 (Miss Blanche Sherman), Tschaikowsky; "Symphonic Variations," Frederick A. Stock; Prelude and "Isolde's Love-Death," from "Tristan and Isolde," Wagner; "Kaiser March," Wagner

Eighteenth Concert [*Popular Programme*], *March 5.* Two military marches, "Pomp and Circumstance," op. 39, Elgar; Suite, "Peer Gynt," No. 1, op. 46, Grieg; "Largo," Handel; Concerto for oboe (M. Alfred Barthel), Guilhaud; Fragments from "Tannhäuser," Wagner; Symphonic poem, No. 1, "Le Rouet d'Omphale," op. 31, Saint-Saëns; Symphonic poem, No. 3, "Danse Macabre," op. 40, Saint-Saëns; Theme and variations, "Kaiser Franz" (string orchestra), Haydn; Overture, "1812," Tschaikowsky.

Nineteenth Concert, March 12. Overture No. 3, in D major, Bach; Entr'acte, in B minor, "Rosamunde," Schubert; "Eine Faust Ouvertüre," Wagner; Symphony No. 9, in D minor, op. 125 (Miss Jenny Osborn, Mrs. Sue H. Furbeck, George Hamlin, Albert Boroff, and Apollo Musical Club), Beethoven.

Twentieth Concert, April 2. Vorspiel, "Die Meistersinger," Wagner; Tone poem, "Thus Spake Zarathustra," op. 30, Richard Strauss; Songs, "Das Rosenband," op. 36, No. 1, "Liebeshymnus," op. 32, No. 3, "Morgen," op. 27, No. 4, "Cäcilie," op. 27, No. 2 (Mme. Pauline Strauss de Ahna), Strauss; Rondo, "Till Eulenspiegel's Merry Pranks," op. 28, Strauss; Songs, "Meinem Kinde," op. 37, No. 3, "Muttertändelei," op. 43, No. 2, "Wiegenlied," op. 41, No. 1 (Mme. Strauss de Ahna), Strauss; Tone poem, "Death and Transfiguration," op. 24, Strauss (the composer conducting).

Twenty-first Concert, April 9. Symphony No. 2, in D minor, op. 73, Brahms; Fantasia for piano and orchestra, in B flat minor, op. 11 (Mr. Arthur Whiting), Whiting; "Variations," op. 36, Elgar; Symphonic poem, No. 2, "Tasso," Liszt.

Twenty-second Concert [*Young People's Programme*], *April 16.* Symphony No. 1, in C major, op. 21, Beethoven; "Invitation to the Dance," Weber-Berlioz; "Nocturne," Franz Strauss; "Romanza," for horn (Mr. Leopold de Mare), Saint-Saëns; Overture, "Der Freischütz," Weber; Air, Bach; "Tarentelle," for flute and clarinet, op. 6 (Mr. Alfred Quensel and Mr. Joseph Schreurs), Saint-Saëns; Fragments from "Die Meistersinger," Wagner.

Twenty-third Concert, April 23. Symphonic poem, "Penthesilea" (new), Hugo Wolf; Concerto for violin, in D major, op. 61 (Miss Maud Powell), Beethoven; Symphony No. 1, in B flat, op. 38, Schumann; "Festival March, Hymn to Liberty," Kaun.

Twenty-fourth Concert, April 30. Introduction to Act III., "Medea," Cherubini; Overture, "Manfred," Schumann; "Sea Pictures," op. 37 (Miss Muriel Foster), Elgar; Tone poem, "Eine Saga" (new), Sibelius; "Hymnus," op. 33, No. 3 (Miss Foster), Strauss; Symphony No. 5, in C minor, op. 67, Beethoven.

FOURTEENTH SEASON

[1904–1905]

First Concert, November 4, 1904. Overture, "Carnival," op. 92, Dvorak; Symphony No. 5, "From the New World," E minor, op. 95, Dvorak; Overture, "In the South" ("Alassio"), op. 50, new, Elgar; "Siegfried's Rhine Journey," from "Die Götterdämmerung," Wagner; Rondo, "Till Eulenspiegel's Merry Pranks," Strauss.

Second Concert, November 11. Overture, "Academic Festival," op. 80, Brahms; Symphony No. 2, D major, op. 36, Beethoven; Scena, "Abscheulicher! wo eilst du hin?" and aria, "Komm Hoffnung," from "Fidelio," Beethoven (Mme. Louise Homer); "The Country Wedding," op. 26, Goldmark; Songs, "Träume," "Der Engel," "Stehe still!" and "Schmerzen," Wagner (Mme. Homer); Vorspiel to "Die Meistersinger," Wagner.

Third Concert, November 18. Overture to "Benvenuto Cellini," Berlioz; Symphony No. 6, "Pathétique," B minor, op. 74, Tschaikowsky; Concerto for pianoforte, F minor, op. 16, Henselt (Mrs. Fannie Bloomfield-Zeisler); Overture to "Tannhäuser," Wagner.

Fourth Concert, November 25. Concert overture, "Cockaigne," Elgar; Serenade for wind choir, op. 7, Strauss; Symphonic variations, op. 78, Dvorak; Suite from the ballet, "Casse-noisette," op. 71 a, Tschaikowsky; Symphonic poem No. 2, "Phaeton," op. 39, Saint-Saëns; "Heart Wounds" and "Spring," Grieg (string orches-

tra); "Intermezzo" and "Perpetuum Mobile," op. 39, Moszkowski; Vorspiel to "Lohengrin" and "Ride of the Valkyries," from "Die Walküre," Wagner.

Fifth Concert, December 2. Overture, "In Italy," op. 49 (new), Goldmark; Variations, op. 36, Elgar; Suite for violin and orchestra, op. 180, Raff (Mr. Leopold Kramer); Symphony No. 2, C major, op. 61, Schumann.

Sixth Concert, December 9. Overture, "Egmont," Beethoven; Symphony No. 1, C minor, op. 68, Brahms; Variations, sur un thème rococo, for violoncello and orchestra, op. 33, Tschaikowsky (Mr. Bruno Steindel); Symphonic poem No. 3, "Les Préludes," Liszt.

[The above programme was the last in the fourteenth season performed in the Auditorium, where the concerts had been given since the first season, in 1891. Orchestra Hall, the new and permanent home, given to the orchestra by the people of Chicago, was dedicated Wednesday evening, December 14, with the following programme, in the performance of which the orchestra was assisted by the Apollo Musical Club and the Mendelssohn Club, both of Chicago.—EDR.]

Dedicatory Concert, December 14. "Hail! Bright Abode," from "Tannhäuser," Wagner (chorus and orchestra); Dedicatory address (Hon. George E. Adams); Overture, "Tannhäuser," Wagner; Tone poem, "Death and Transfiguration," Strauss; Symphony No. 5, C minor, Beethoven; "Hallelujah," from "The Messiah," Handel (chorus and orchestra).

[The regular concerts of the season were resumed the same week in Orchestra Hall, the seventh concert being given, as had been Mr. Thomas's custom for several years, in celebration of Beethoven's birthday, with the following Beethoven programme.—EDR.]

Seventh Concert, December 16. Symphony No. 4, B flat, op. 60; Romanza for violin, F major, op. 50 (Mr. Leopold Kramer); Overture, "Coriolanus," op. 62;

Overtura, grande fugue, tantôt libre, tantôt recherchée, B flat, op. 133 (string orchestra); Symphony No. 7, A major, op. 92.

Eighth Concert, December 23. Overture, "In der Natur," op. 91, Dvorak; Larghetto from Second Symphony, Beethoven; "Contrasts" (The Gavotte A.D. 1700 and 1900), Elgar; "Suite Pastorale," Chabrier; "Love Scene," from "Feuersnot," Richard Strauss; "Wald Fantasie," op. 83, Zoellner; "Träume," Wagner; Symphonic poem No. 1, "Le Rouet d'Omphale," op. 31, Saint-Saëns; Waltz, "Village Swallows," Joseph Strauss; Suite, "Sylvia," Delibes.

Ninth Concert, December 30. Symphony, C major (Köchel, 551), Mozart; Concerto for oboe, G minor, Handel (Mr. Alfred Barthel); Symphony No. 8, B minor ("Unfinished"), Schubert; Scherzo, "A Midsummer Night's Dream," Mendelssohn; Overture, "Genoveva," Schumann.

[Mr. Frederick Stock, assistant conductor of the orchestra, was leader at the ninth concert, Mr. Thomas having been stricken with the illness which resulted fatally, January 4, 1905. The tenth concert was postponed on this account, and memorial concerts were given January 6 at Orchestra Hall and January 8 at the Auditorium, with the following programme for each concert.—EDR.]

Memorial Concerts, January 6 and 8, 1905. Chorale, Bach; Symphony No. 3, "Eroica" (first two movements) Beethoven; "Siegfried's Death March," from "Die Götterdämmerung," Wagner; Tone poem, "Death and Transfiguration," Strauss.

[Concerts were resumed the week ending January 13, when the eleventh programme was performed, Mr. Stock conducting. It was necessary again to postpone the tenth concert, owing to the difficulty of arranging dates for M. de Pachmann, the pianist, who was to have been the soloist, but in order to preserve the sequence of Mr. Thomas's programmes, the tenth is inserted in its regular order, as Mr. Thomas prepared it.—EDR.]

Tenth Concert, January 6, 1905. Symphony No. 4, F minor, op. 36, Tschaikowsky; Concerto for pianoforte, No. 2, F minor, op. 21, Chopin (M. Vladimir de Pachmann); Scherzo, "L'Apprenti Sorcier," Dukas; Tone Poem, "Death and Transfiguration," op. 24, Strauss.

[As it was impossible to secure the services of M. de Pachmann, the programme was most judiciously revised by Mr. Stock for this concert, which was finally given January 30.—EDR.]

Eleventh Concert, January 13. Symphony, G major (B. & H. Edition, No. 13), Haydn; Symphonie concertante for violin and viola, E flat (Köchel, 364), Mozart (Mr. Ludwig Becker and Mr. Franz Esser); Variations, "Chorale St. Anthony," op. 85, Brahms; Overture, "Leonora," No. 3, Beethoven.

[At the eleventh concert, the "Marche Funèbre," from Beethoven's Sonata, op. 26, arranged for orchestra by Mr. Thomas, was played as a tribute to the memory of Charles D. Hamill, who died January 11, 1905. Mr. Hamill had been a friend of Mr. Thomas for more than forty years, and was one of his staunchest supporters in all his musical undertakings. He was also one of the incorporators of the Orchestral Association, served as a trustee since its organization in 1890, and at the time of his death was Chairman of the Executive Committee. He was largely instrumental in inducing Mr. Thomas to leave New York and make Chicago his home. He combined musical knowledge with business ability, and thus became a valued counsellor and judicious supporter of Mr. Thomas in his efforts to advance the interests of the higher music. As one of the founders of the orchestra, as well as of the Art Institute, Chicago owes Mr. Hamill a debt of gratitude for his resolute and successful labors in the service of the highest and most beautiful of the arts.—EDR.]

Twelfth Concert, January 20. Suite, "Impressions d'Italie," Charpentier; "La Fiancée du Timbalier," op 82, Saint-Saëns (Miss Muriel Foster); Chorale and variations for harp and orchestra, op. 74, Widor (Mr. Enrico Tramonti); Vorspiel to "Lohengrin," Wagner; Concert overture, "Froissart," op. 19 (first time),

Elgar; "Sea Pictures," op. 37, Elgar (Miss Foster); "Italian Serenade" (first time), Hugo Wolf; Suite from the ballet, "Casse-noisette," op. 71a, Tschaikowsky.

Thirteenth Concert, January 27. Concert Overture, "Euterpe," Chadwick; "Endymion's Narrative," Converse; Concerto for violin, D major, op. 77, Brahms (Mr. Fritz Kreisler); Symphony No. 4, D minor, op. 120, Schumann; Rondo, "Till Eulenspiegel's Merry Pranks," Strauss.

[Mr. Thomas left no programme for the fourteenth concert. The programme for the fifteenth is the last complete one written by him, as that for the sixteenth is only a sketch which he intended to fill out later. The fifteenth is as follows.—EDR.]

Fifteenth Concert, February 10. Symphony in D (Köchel, 504), Mozart; Concerto No. 5, E flat, op. 73, Beethoven (Eugen D'Albert); Symphonic variations, op. 78, Dvorak; Overture, "In the South," ("Alassio") op. 50, Elgar.

[A short time before his death Mr. Thomas made programmes for two concerts in Milwaukee. They were given January 17 and February 28, Mr. Frederick Stock conducting, and are as follows.—EDR.]

First Concert, January 17, 1905. Overture, "In der Natur," op. 91, Dvorak; Variations, op. 36, organ (Wilhelm Middelschulte), Elgar; "Dreams," Wagner; Overture, "Tannhäuser," Wagner; "Symphonie Pathétique," Tschaikowsky.

[At the request of Milwaukee patrons, the "Siegfried Funeral March" was played after the Elgar Variations, in memory of Mr. Thomas.—EDR.]

Second Concert, February 28. Variations, "Chorale Saint Antoine," op. 56, Brahms; Symphony No. 4, B flat, op. 60, Beethoven; Tone poem, "Death and Transfiguration," Strauss; Symphonic poem, "Phaeton,"

Saint-Saëns; "Heart Wounds" and "Spring," Grieg (string orchestra); Suite from the ballet, "Casse-noisette," op. 71a, Tschaikowsky.

XXVII

CHICAGO ORCHESTRA PEOPLE'S CONCERTS

[1893–1894]

First Concert, January 30, 1893. Symphony No. 5, in C minor, op. 67, Beethoven; "Tarentelle," for flute and clarinet, Saint-Saëns (Mr. V. Andersen and Mr. J. Schreurs); "Invitation to the Dance," Weber; Overture, "Tannhäuser," Wagner; "Theme and variations" from quartet in D minor, Schubert (string orchestra); "Malaguena," Moorish fantasia, from "Boabdil," Moszkowski.

Second Concert, February 20. "Chorale and fugue," Bach; Symphony No. 8, in B minor, "Unfinished," Schubert; Aria from "Ludmila," Dvorak (Miss Agnes Thomson); "Scherzo capriccioso," op. 67, Dvorak; Vorspiel, "Lohengrin," Wagner; "Hungarian Dances," 17–21, Brahms; Aria, from "La Reine de Saba," Gounod (Miss Thomson); Symphonic poem, "Les Préludes."

Third Concert, March 20. Symphony No. 3, "Eroica," op. 55, Beethoven; Vorspiel to "Die Meistersinger," Wagner; "Waldweben," Wagner; "Siegfried's Rhine Journey," Wagner; Symphonic poem, "Rouet d'Omphale," Saint-Saëns; Concerto for piano, No. 1, in E flat, Liszt (Mr. August Hyllested); Suite from ballet, "Casse-noisette," Tschaikowsky.

Fourth Concert, January 15, 1894. Three marches, op. 40, Schubert (instrumentation by Theodore Thomas); Overture, "Leonora," No. 3, Beethoven; "Slavonic Rhapsody," No. 2, Dvorak; Élégie, theme, and variations, from suite, op. 55, Tschaikowsky; Vorspiel,

"Lohengrin," "Waldweben," Wagner; Fantasia for harp, Saint-Saëns (Mr. Shuecker); Waltz, "Köngislieder," Strauss; Overture, "Merry Wives of Windsor."

XXVIII

VISITS OF THE CHICAGO ORCHESTRA TO NEW YORK

First Visit, 1896.

[In March, 1896, the Chicago Orchestra made its first visit to New York, and gave seven concerts, with the following programmes.—Edr.]

First Concert, March 17, 1896. Overture, "Leonora," No. 3, Beethoven; "Symphonie Pathétique," Tschaikowsky; "Symphonic variations," Dvorak; "Polonaise" in A flat, Chopin (instrumentation by Theodore Thomas); Vorspiel to "Die Meistersinger," Wagner.

Second Concert, March 21. Variations, Chorale "St. Antoine," Brahms; Symphony No. 3, "Eroica," Beethoven; Songs (Miss Emma Juch); Introduction and "Isolde's Verklärung," from "Tristan and Isolde," Wagner; Overture-fantasia, "Romeo and Juliet," Tschaikowsky.

Third Concert, March 23. Sonata in F minor, Bach (instrumentation by Theodore Thomas); Symphony No. 4, Brahms; Concerto No. 4, in G minor; Beethoven (Mr. Rafael Joseffy); Overture, "Sappho," Goldmark.

Fourth Concert, March 24. Marches in E flat and G minor, Schubert (instrumentation by Theodore Thomas); Symphony No. 7, in A major, Beethoven; Concerto for violoncello, Molique (Mr. Bruno Steindel); "Scherzo," op. 45, Goldmark; "Fantaisie caractéristique," for harp, Parish-Alvars (Mr. Edmund Shuecker); "Marche Funèbre," Chopin-Thomas; Overture to "Tannhäuser."

Fifth Concert, March 25. Symphony No. 1, in B flat, Schumann; Song, "Ye twice ten thousand Deities," Purcell (Mr. Plunket Greene); Concerto for violin, Brahms (Mr. Max Bendix); Overture-fantasia, "Hamlet," Tschaikowsky; "Wotan's Farewell" and "Magic Fire Scene," from "Die Walküre," Wagner.

Sixth Concert, March 27. Symphony, "From the New World," Dvorak; Concerto No. 2, in A major, Liszt (Mr. Rafael Joseffy); "Bacchanale," from "Tannhäuser," Wagner; "Siegfried Idyl," Wagner; Rondo, "Till Eulenspiegel," Richard Strauss.

Seventh Concert, March 28. Serenade No. 1, in D major, Brahms; Aria, "Waft her," from "Jephthah," Handel (Mr. Ben Davies); Symphony in B minor, "Unfinished," Schubert; Aria from "Der Freischütz," Weber (Mr. Davies); Overture, "Leonora," No. 3, Beethoven.

SECOND VISIT, 1898.

[The second visit to New York was made in March, 1898, when seven concerts were given, including an extra concert at Carnegie Hall, March 7, in honor of M. Guilmant, the organist, and M. Pugno, the pianist. The six regular programmes were as follows.—EDR.]

First Concert, March 1, 1898. Symphony No. 5, in C minor, op. 67, Beethoven; Concerto for piano, No. 4, in D minor, op. 70, Rubinstein (Mr. Josef Hofmann); Tone poem, "Don Juan," Richard Strauss; Nocturne in C minor, waltz in A major, Chopin; Barcarolle, Rubinstein; Rhapsody, Liszt (Mr. Hofmann); Vorspiel, "Lohengrin."

Second Concert, March 9. Symphony in G minor (Köchel, 550), Mozart; Aria from "Der Freischütz," Weber (Mr. Pol Plançon); Overture, "Coriolanus," Beethoven; Fantasia in F minor, Schubert; Serenade from "Dam-

nation of Faust" (M. Plançon); Suite, "Scènes de Ballet," op. 52, Glazounow.

Third Concert, March 12. Symphonic suite, "Scheherazade," op. 35, Rimsky-Korsakow; Concerto for piano, No. 4, in C, op. 44, Saint-Saëns (Mr. Josef Hofmann); "Invitation to the Dance," Weber; Tone poem, "Thus spake Zarathustra," Richard Strauss.

Fourth Concert, March 14. Suite No. 3, in D major, Bach; Symphony No. 2, in D major, op. 73, Brahms; Scene and aria, "Ah! perfido," Beethoven (Mme. Lillian Nordica); Introduction and closing scene, "Tristan and Isolde," Wagner; "Kaiser March," Wagner.

Fifth Concert, March 16. Symphony No. 4, in D minor, Schumann; Concerto for violin, in D major, op. 61, Beethoven (M. Ysaye); Overture, "Tragic," Brahms; Symphonic poem, "Les Éolides," César Franck; Chaconne, Bach (M. Ysaye); "Festival March and National Hymn," Kaun.

Sixth Concert, March 19. Overture, "Leonora," No. 2, Beethoven; Symphony No. 9 (instrumental parts), Beethoven; Concerto for piano, Beethoven (Mr. Joseph Hofmann); Overture, "Leonora," No. 3.

XXIX

CHICAGO ORCHESTRA CHILDREN'S PROGRAMME

[Under the auspices of the Chicago Orchestral Association.]

[1899]

April 22, 1899. "Wedding March," from "Midsummer Night's Dream," Mendelssohn; Vorspiel to "Hänsel and Gretel," Humperdinck; Air, Bach; Little suite, "Children's Games," 1. March, "Trumpets and Drums," 2. Berceuse, "The Doll," 3. Impromptu,

"The Top," 4. Duo, "Little Husband and Little Wife," 5. Galop, "The Ball," Bizet; Symphonic poem, "Danse Macabre," Saint-Saëns; Overture, "William Tell," Rossini; "Träumerei," Schumann; "Invitation to the Dance," Weber; "Waldweben," from "Siegfried," and march, "Tannhäuser," Wagner.

XXX

THE CHICAGO STRING QUARTETTE

[1896–1897]

[In 1896 Mr. Thomas organized a string quartette, composed of players in his orchestra, and inaugurated a series of chamber concerts. The musical public, however, were too much engaged with the regular orchestral concerts to give the undertaking proper support, and the concerts were discontinued in the Spring of 1897. The programmes were as follows.—EDR.]

First Concert, December 22, 1896. Quartet, No. 4, op. 18, in C minor, Beethoven; Quintet, op. 44, in E flat, Schumann; Sextet, op. 18, in B flat, Brahms.

Second Concert, January 5, 1897. Quartet in E flat (Köchel, No. 428), Mozart; Trio, op. 70, in D major, Beethoven; Quintet, op. 163, in C major, Schubert.

Third Concert, February 9. Quartet in B flat, Haydn; Trio in E flat, op. 100, Schubert; Quartet in F major, op. 59, No. 1, Beethoven.

Fourth Concert, February 16. Quartet, Thema mit Veränderungen, op. 93, Rheinberger; Quintet in F minor, Brahms; Quartet in A major, op. 41, No. 3, Schumann.

Fifth Concert, April 13. Quartet in F major, op. 40, Hugo Kaun; Sextet, op. 18, in B flat (by request), Brahms; Quartet in A major, op. 41, No. 3, Schumann.

Sixth Concert, May 4. Concerto in G, Bach (for three violins, three violas, three violoncellos, and double bass); Quartet No. 15, in A minor, op. 132, Beethoven; Octet in E flat, op. 20, Mendelssohn.

[With the fifteenth programme of the fourteenth season of the Chicago Orchestra Concerts, in Orchestra Hall, the long list closes. It includes more than ten thousand programmes made by Mr. Thomas during the last fifty years. It is an eloquent testimonial to the extraordinary activity and strenuous nature of his life-work, as well as to his matchless skill in programme-making. The record should be of the greatest value to musicians in general and to conductors and those aspiring to become conductors in particular, and is of supreme significance as a compendium of the musical history of the United States, and as an index of popular musical progress during the last half century. Mr. Thomas has fully explained in the Introduction to this volume his system of programme-making, and, it may be added, that a programme once made by him remained unchanged, unless alteration was demanded by the failure of soloists to appear. There was no occasion to change orchestral numbers, for, until he was prostrated by his last illness, he was never absent from or late at a concert or rehearsal during a period of more than fifty years.—EDR.]

WORKS INTRODUCED INTO THIS COUNTRY BY MR. THOMAS

[The following record of works rendered by Mr. Thomas for the first time in this country, showing locality and date of performance, has been prepared with scrupulous care, Mr. Thomas himself, Mr. Frederick Stock, assistant conductor of the Chicago Orchestra, Mr. Theodore McNicol, its librarian, and the editor of this work having coöperated in its compilation. It may be relied upon as correct, and therefore cannot but prove of important historical value to the musical student, while at the same time it will interest the general musical public as a proof of his wide research, catholic taste, and artistic enterprise.—EDR.]

ABERT.

Symphony No. 1, D major, "Columbus," op. 31, Brooklyn, October 27, 1866.

D'ALBERT.

Prelude to "The Ruby," Chicago, January 3, 1896.
Overture, "Der Improvisator," Chicago, October 14, 1901.
Vorspiel, "Kain," Chicago, January 30, 1903.

AUBER.

"Grand Inauguration March," New York, September 18, 1862.

BACH (Johann Sebastian).

Toccata in F (Esser arrangement), New York, January 13, 1865.
Passacaglio (Esser arrangement), New York, April 8, 1865.
Suite No. 3, in D, New York, October 26, 1867.
Eight-part Chorus, "I Wrestle and Pray," New York, March 13, 1869.

Suite in B minor, New York, November 27, 1874.
Magnificat in D, Cincinnati, May 13, 1875.
Suite No. 1, in C, New York, March 25, 1876.
Prelude, adagio, gavotte, and rondo (Bachrich arrangement), New York, January 24, 1880.
Ciaconna (arranged by Raff), Philadelphia, February 24, 1887.
Fugue in A minor (Hellmesberger Edition), New York, December 6, 1887.
Gavotte, sicilienne, and bourrée (string orchestra), New York, April 14, 1888.
Bourrée, gavotte, réjouissance, Suite No. 4, Chicago, November 1, 1901.

BACH (Carl Philipp Emanuel).
Symphony in D major, New York, September 18, 1862.

BALAKIREW.
Symphonic poem, "Thamar," Chicago, October 23, 1896.

BARGIEL.
Overture, "Prometheus," Brooklyn, October 28, 1865.
Symphony in C, op. 30, New York, January 13, 1866.
"Trois Danses Allemandes," op. 24, New York, August 6, 1869.
Intermezzo, Chicago, July 28, 1887.

BEETHOVEN.
Concerto No. 2, for piano, Brooklyn, January 21, 1865.
Concerto for piano, violin, and violoncello, New York, February 18, 1865.
Concerto for piano, No. 3, Brooklyn, December 8, 1865.
Choral fantasia (complete), New York, January 13, 1866.
Symphony No. 9, in D minor, op. 125, Brooklyn, April 14, 1866.
Overture in C, op. 115, New York, December 2, 1866.
Music to "Prometheus," New York, December 15, 1867.

Twelve minuets, New York, August 6, 1874.
Serenade, op. 8, New York, July 13, 1875.
Rondino, for two oboes, two clarinets, two bassoons, and two horns, Chicago, July 14, 1885.
Cavatina, from String Quartet, op. 130, Brooklyn, October 26, 1886.
Grand Fugue, op. 133, New York, March 29, 1888.
"Ritter Ballet," New York, January 17, 1889.

BENNETT.
Symphony in G minor, New York, September 7, 1875.

BERLIOZ.
Overture, "Corsair," New York, March 7, 1863.
Symphony, "Harold in Italy," New York, May 9, 1863.
Second part from dramatic symphony, "Romeo and Juliet," New York, December 3, 1864.
Overture, "Benvenuto Cellini," Brooklyn, November 9, 1867.
"Tristia," op. 18, New York, February 5, 1885.

BIZET.
Egyptian dance from "Djamileh," Chicago, April 24, 1896.

BOËLLMANN.
Variations symphoniques, for violoncello, Chicago, November 14, 1902.

BORODIN.
"Sketch of the Steppes," Brooklyn, March 23, 1886.

BÜLOW.
Ballad, "The Minstrel's Curse," op. 16, New York, February 15, 1868.

BUNGERT.
Symphonic poem, "Auf der Wartburg," New York, February 28, 1888.

BRAHMS.
Serenade in D, op. 11, New York, May 29, 1873.

Variations on theme by Haydn, Brooklyn, April 11, 1874.
Theme and variations, from Sextet, op. 18, Brooklyn, December 19, 1874.
Hungarian dances, New York, February 6, 1875.
"Tragic" Overture, New York, November 12, 1881.
"Academic" Overture, New York, November 29, 1881.
Rhapsody, op. 53, New York, January 6, 1883.
Third Symphony, F major, op. 90, New York, November 15, 1884.
Second Symphony, D major, op. 73, New York, October 3, 1878.

BRISTOW.
Overture, "Great Republic," Brooklyn, May 10, 1879.

BROUELET.
Suite, "Scènes Fantasistes," Chicago, July 19, 1890.

BRUCH.
Symphony in E flat, op. 28, New York, March 13, 1869.
"Honors of War to Patroclus," from "Achilleus," New York, April 1, 1886.

BRUCKNER.
Symphony, No. 7, E major, Chicago, July 29, 1886.
"Te Deum," Cincinnati, May 26, 1892.
Symphony, No. 4, "Romantic," E flat, Chicago, January 28, 1897.

BRUNEAU.
Symphonic poem, "La Belle aux Bois Dormant," Chicago, November 7, 1903.
Entr'acte symphonique, "Messidor," Chicago, February 24, 1903.

BUCK.
"Centennial Meditation of Columbia," Philadelphia, May 11, 1876.

CATEL.
Overture, "Semiramide," New York, December 12, 1868.

CHADWICK.
"Columbus Ode," Chicago, May 26, 1892.
"Pastoral Prelude," Chicago, January 25, 1895.

CHAMINADE.
"Concertstück," Chicago, February 8, 1895.

CHANSSON.
Symphonic poem, "Viviane," Chicago, October 21, 1898.

CHARPENTIER.
Suite, "Impressions of Italy," Chicago, November 25, 1893.

CHERUBINI.
Introduction to Act III, from "Medea," New York, October 26, 1867.
Entr'acte and ballet music, "Ali Baba," Brooklyn, January 16, 1879.

COLERIDGE-TAYLOR.
Ballad in D minor, Chicago, February 13, 1903.

CONVERSE.
"Festival Overture," Brooklyn, January 25, 1868.

COWEN.
Scandinavian Symphony, New York, November 11, 1882.
Welsh Symphony, No. 4, B flat minor, New York, April 11, 1885.
Symphony, No. 5, New York, February 28, 1888.
Overture, "The Butterfly's Ball," Chicago, October 28, 1902.

CUI.
"Tarantella," New York, October 28, 1886.

DAVID (Ferdinand).
"Festival March," New York, July 30, 1874.

DELIBES.
Ballet, "Sylvia," New York, March 24, 1886.
"Scène de Bal," New York, April 30, 1886.
Ballet, "Coppelia," New York, January 15, 1887.

DOHNANYI.
Symphony in D minor, Chicago, January 16, 1904.

DUKAS.
Scherzo, "L'Apprenti Sorcier," Chicago, January 13, 1899.

DUPARC.
Symphonic poem, "Lenore," Chicago, November 13, 1896.

DVORAK.
"Slavonic Rhapsody," No. 3, op. 45, Cincinnati, February 4, 1880.
Symphony in D, op. 60, No. 1, New York, January 6, 1883.
"Scherzo Capriccioso," Brooklyn, November 8, 1884.
Overture, "Husitzka," New York, November 15, 1884.
Symphony, D minor, op. 70, No. 2, New York, January 9, 1886.
Cantata, "Spectre's Bride," op. 69, Brooklyn, March 20, 1886.
"Légende," New York, March 1, 1887.
Suite, op. 39, New York, March 31, 1887.
"Slavonic Dances," op. 72, Second Series, New York, November 12, 1887.
"Symphonic Variations," op. 78, Chicago, July 19, 1888.
Tone poem, "The Golden Spinning Wheel," Chicago, January 1, 1897,
Symphonic poem, "The Wild Dove," Chicago, October 20, 1899.
Overture, "Mein Heim," Chicago, November 15, 1901.

ELGAR.
Concert overture, "Cockaigne," "In London Town," Chicago, March 15, 1901.
"Variations," op. 36, Chicago, January 3, 1902.
Military Marches, "Pomp and Circumstance," Chicago, November 28, 1902.
Incidental music and funeral march from "Grania and Diarmid," Chicago, November 7, 1903.
Concert overture, "Froissart," op. 19, Chicago, January 20, 1905.

FUCHS (Robert).
Symphony in C major, New York, December 10, 1885.

FRANCHETTI.
Prelude to "Asrael," New York, January 24, 1888.

FRANCK (César).
Symphonic poem, "Les Éolides," Chicago, November 8, 1895.
Symphonic poem, "Le Chasseur Maudit," Chicago, February 8, 1898.

GADBY.
Orchestral scene, "The Forest of Arden," New York, October 26, 1886.

GADE.
"Spring Fantasia," op. 23, New York, January 16, 1869.
"Noveletten," op. 53, New York, January 4, 1877.

GERMAN.
Three Dances, "Henry VIII.," Chicago, October 25, 1895.

GERNSHEIM.
"Tarantella," from Symphony in F, Brooklyn, March 23, 1886.

GLAZOUNOW.
"Oriental Rhapsody," Chicago, November 13, 1896.
Second Concert Waltz, Chicago, October 29, 1897.

Symphony, No. 6, in C minor, Chicago, October 19, 1900.
Tableaux musicales, "Le Printemps," Chicago, November 4, 1897.
"Ruses d'Amor," op. 6, Chicago, March 15, 1901.
Overture, "Solennelle," Chicago, December 6, 1901.
Suite, "Moyen Âge," op. 79, Chicago, January 23, 1904.

GLEASON.
Symphonic poem, "Edris," Chicago, April 17, 1895.

GLINKA.
Overture, "Rouslane et Ludmila," New York, July 10, 1873.

GLUCK.
Overture, "Paris and Helen," New York, January 8, 1875.

GOETZ.
Concerto, B flat, for violin, New York, April 15, 1882.
Opera, "The Taming of the Shrew," New York, January 14, 1886.

GOLDMARK.
"Wedding March and Variations," from "Country Wedding," op. 26, Brooklyn, February 16, 1878.
Overture, "Penthesilea," op. 31, Cincinnati, December 3, 1879.
Symphony, No. 2, in E flat, op. 35, New York, November 17, 1888.
Overture, "Spring," op. 36, New York, March 9, 1890.
Overture, "Prometheus Bound," op. 38, New York, December 6, 1890.
Overture, "Sappho," op. 44, Cincinnati, May 23, 1894.
"Scherzo," op. 45, Chicago, December 28, 1894.

GOUNOD.
Ballet music, "Queen of Sheba," New York, July 1, 1867.

Larghetto and scherzo from Second Symphony, New York, June 27, 1871.
Overture, "Le Médecin Malgré Lui," New York, May 14, 1874.
Overture, "Mireille," New York, May 20, 1874.
Oratorio, "Redemption," New York, December 6, 1882.
Oratorio, "Mors et Vita," St. Louis, October 30, 1885.

GRÄDNER.
"Eine Lustspiel Ouvertüre," op. 28, New York, December 24, 1887.

GRIEG.
Concert overture, "In Autumn," New York, November 24, 1888.
Suite No. 1, "Peer Gynt," op. 46, New York, January 24, 1889.
"Symphonic Dances," op. 64, Chicago, January 17, 1899.

GRIMM.
Suite in canon form, op. 10, New York, December 30, 1866.
Second Suite in canon form, op. 16, New York, May 22, 1873.

GUIRAUD.
"Carnival," Chicago, July 20, 1877.

HALVERSON.
"Boyard's March," Chicago, December 13, 1895.

HAMERIK.
"Nordish Suite," op. 22, New York, September 3, 1873.
"Christian Trilogie," Baltimore, May 1, 1884.

HANDEL.
"Royal Fireworks Music," New York, October 21, 1868.
Concerto in F, for string orchestra, Chicago, April 17, 1896.

VON HAUSEGGER
Symphonic poem, "Barbarossa," Chicago, October 31, 1902,

HAYDN.
Theme and variations, "Kaiser Franz Hymn," Brooklyn, November 9, 1867.
"Oxford Symphony," New York, March 4, 1875.
"Surprise Symphony," G major, Brooklyn, January 20, 1881.

HILLER.
"Dramatic Fantasia," New York, May 21, 1874.

HLARAC.
"Chopin Suite," New York, March 3, 1888.

HOFFMAN.
"Hungarian Suite," New York, May 14, 1874.

HOFMANN.
"Frithjof Symphony," New York, February 6, 1875.
"Pictures from the North," Chicago, July 11, 1877.
"Overture to a Drama," Chicago, July 12, 1882.

HOHNSTOCK.
Overture, "Hail, Columbia," Brooklyn, March 4, 1865.

HORNEMANN.
Fairy Overture, "Aladdin," New York, July 16, 1871.

HUBER.
"Tell Symphony," New York, February 11, 1882.
"Römischer Karneval," Chicago, July 21, 1887.

HUMPERDINCK.
Dream music from "Hänsel und Gretel," Chicago, November 15, 1895.
Tone picture from "Dornröschen," Chicago, October 14, 1902.

D'INDY
"Wallenstein's Camp," from "Wallenstein Trilogie," Chicago, October 19, 1900.

"La Forêt Enchantée," Chicago, December 6, 1901.
Introduction symphonique to "L'Étranger," Chicago, October 31, 1903.

JADASSOHN.
Serenade in canon form, New York, September 11, 1873.

JÄRNEFELT.
Symphonic poem, "Korsholm," Chicago, November 21, 1902.

JENSEN.
"Wedding Music," op. 45, Jersey City, January 21, 1886.

JOACHIM.
March No. 1, in C, New York, June 27, 1871.
March No. 2, in D, New York, July 21, 1871.
Hungarian Concerto, Brooklyn, January 10, 1874.
Concerto for violin, G major, New York, January 10, 1891.

KAUN.
"Festival March and Hymn," Chicago, January 7, 1898.
Symphony in D minor, op. 22, Chicago, January 14, 1898.
Overture, "Der Maler von Antwerpen," Chicago, February 3, 1899.
1. Symphonic poem, "Minnehaha," Chicago, February 6, 1903.
2. Symphonic poem, "Hiawatha," Chicago, February 6, 1903.

KLEIN.
"Liebeslied," New York, April 14, 1888.
"Hochzeits Klänge," New York, April 14, 1888.

KRUG (Arnold).
Prologue to "Othello," New York, November 14, 1885.

KÜCKEN.
Quadrille, "Nuss Knacker," New York, June 20, 1872.

LACHNER.
Suite in D minor, op. 113, New York, December 3, 1864.

LAMOND.
Overture, "From the Highland," Chicago, December 28, 1893.

LAZZARI.
Prelude, "Armor," Chicago, March 3, 1899.

LISZT.
Symphonic poem, "Mazeppa," New York, November 11, 1865.
Concerto for piano, No. 1, in E flat, New York, December 2, 1865.
Mephisto Waltz (after Lenau), Brooklyn, December 8, 1866.
March, "Vom Fels zum Meer," New York, July 5, 1867.
Symphonic poem, "The Ideal" (after Schiller), New York, January 11, 1868.
Symphonic poem, "Prometheus," New York, April 3, 1869.
"Goethe March," New York, May 9, 1870.
Symphonic poem, "Orpheus," New York, June 20, 1872.
Symphonic poem, "Héroïde Funèbre," New York, August 8, 1872.
"Rhapsodie Hongroise," No. 1, New York, May 27, 1875.
"Rhapsodie Hongroise," No. 6 "Pesther Carneval." New York, June 22, 1875.
"Second Mephisto Waltz," Chicago, July 18, 1882.
Concerto, "Pathétique," New York, March 16, 1886.

MACCUNN.
Concert Overture, "Land of the Mountain and the Flood," Chicago, November 11, 1892.

MACKENZIE.
Scotch Rhapsody, "Burns," op. 24, Brooklyn, November 3, 1883.
Oratorio, "Rose of Sharon," New York, April 16, 1885.
Overture, "Twelfth Night," op. 40, New York, March 9, 1889.
"Benedictus," New York, March 14, 1889.
Nautical Overture, "Britannia," Chicago, January 25, 1895.
Three dances from "Little Minister," Chicago, October 21, 1898.

MASCAGNI.
Intermezzo, "L'Amico Fritz," Chicago, October 21, 1892.

MASSENET.
"Scènes Pittoresque," New York, July 29, 1874.
"Variations," op. 13, Chicago, July 20, 1877.
March, "Héroïque," New York, October 26, 1886.
"La Vierge," for string orchestra, New York, October 28, 1886.
Suite, "Esclarmonde," Chicago, April 15, 1891.
Ballet Music, "Thaïs," Chicago, November 15, 1895.

MEHUL.
Overture, "Horatius Cocles," Chicago, July 5, 1877.

MENDELSSOHN.
"Trumpet Overture," Brooklyn, November 9, 1867.
"March," op. 108, New York, May 21, 1869.
Overture, "Wedding of Comacho," Chicago, May 1, 1875.

MEYERBEER.
"Inauguration March," New York, June 25, 1874.

MOLIQUE.
Concerto for violoncello, op. 45, Brooklyn, April 13, 1867.

MOSCHELES.

Quartet for pianos, "Les Contrastes," New York, May 13, 1862.

MOSZKOWSKI.

Suite, No. 1, op. 39, New York, March 22, 1887.
Suite, No. 2, op. 47, New York, November 15, 1890.
"Boabdil," Chicago, October 21, 1892.
"Torchlight Dance," op. 51, Chicago, February 3, 1894.

MOZART.

Symphony in G minor, Brooklyn, April 7, 1863.
Symphony concertante, for violin and viola, New York, April 8, 1865.
Symphony, No. 3, in D major, Brooklyn, January 20, 1866.
Concerto for two pianos, in E flat, New York, February 10, 1866.
Andante, variations, and menuetto (from the First Divertimento), New York, August 29, 1866.
"Turkish March," New York, August 29, 1866.
First, Second, and Third Motets, New York, December 12, 1868.
Symphony in E flat, Brooklyn, April 17, 1875.
Introduction and Fugue, for strings only, New York, August 5, 1875.
Nocturno, from Serenade, op. 8, New York, April 1, 1881.
Overture and ballet music, "Idomeneo," Chicago, July 11, 1882.

MÜLLER.

"Festival March," New York, May 26, 1867.

NICODÉ.

Symphonic Variations, New York, January 10, 1885.
"Jubilee March," New York, October 28, 1886.

PAINE.

"Centennial Hymn," Philadelphia, May 11, 1876.

"Columbus March and Hymn," Chicago, May 26, 1892.

PHELPS.

"Hiawatha Symphony," New York, May 10, 1880.

PRAEGER.

Symphonic poem, "Life, Love, Strife, and Victory," New York, April 14, 1888.

PRATT.

"Court Minuet," New York, March 23, 1886.

RAFF.

Symphony, "An das Vaterland," New York, February 18, 1865.

Suite in C, op. 101, New York, January 12, 1867.

Overture, "Dame Kobold," New York, August 1, 1872.

"Lenore Symphony," Boston, December 5, 1873.

Sixth Symphony, D minor, op. 189, New York, January 8, 1875.

"Sinfonietta," op. 188, for wind instruments, New York, June 24, 1875.

Suite No. 2, in F. op. 194, New York, February 26, 1876.

Suite for piano and orchestra, op. 200, New York, November 20, 1877.

"Die Jahreszeiten," for chorus, piano, and orchestra, Brooklyn, March 20, 1886.

"Festival March," New York, November 4, 1886.

Concerto for violoncello, op. 193, New York, March 17, 1888.

RAMEAU.

"Romaneska," Chicago, July 20, 1877.

Gavotte, tambourin, minuet et passepied, from "Castor et Pollux," New York, February 7, 1885.

REINECKE.

Overture, "King Manfred," after Uhland, New York, May 24, 1868.

"Festival Overture," New York, June 13, 1871.
"In Memoriam," New York, August 13, 1874.
Variationen über "Ein feste Burg ist unser Gott," New York, November 12, 1887.

REYER.
"Waking of the Valkyrie," from "Sigurd," New York, December 8, 1888.

RHEINBERGER.
"Wallenstein's Camp," New York, August 10, 1871.
Overture, "Demetrius," New York, March 11, 1881.
"Passacaglio," op. 132, New York, April 14, 1888.
Concerto in G minor, for organ and orchestra, Chicago, February 22, 1895.

RHEINHOLD.
Prelude, minuet, and fugue, op. 10, New York, January 24, 1879.
Concert overture, op. 32, New York, January 10, 1883.

RIETZ.
"Festival March," New York, July 9, 1867.

RIETZEL.
"Eine Volksthümliche Suite," New York, December 24, 1884.

RIMSKY-KORSAKOW.
Suite of characteristic dances, from "Miladi," Chicago, January 8, 1897.
Symphonic poem, "Antar," Chicago, November 29, 1901.

RITTER.
Symphonic waltz, "Olafs Hochzeitsreigen," Chicago, January 30, 1903.

ROENTGEN.
Ballad on a Norwegian Folksong, Chicago, December 11, 1896.

RUBINSTEIN.

"Faust," ein musikalisches Charakterbild, op. 68, New York, January 16, 1869.
Overture, "Dimitri Donskoi," New York, July 19, 1871.
"Don Quixote," Humoreske, op. 87, New York, May 30, 1872.
Ivan IV., Charakterbild, New York, January 24, 1874.
"Ouverture Triomphale," on a Russian hymn, New York, September 17, 1874.
Dramatic symphony, No. 4, D minor, op. 95, New York, March 4, 1875.
Fifth Symphony, New York, December 10, 1881.
Ballet music from opera "Nero," New York, July 16, 1881.
"Bal Costumé," first series, op. 183, Chicago, July 18, 1883.
"Vine" ballet, New York, February 7, 1885.
"Fantasia Eroica," Brooklyn, April 18, 1885.
Bal Costumé, second series, Chicago, July 5, 1886.
Oratorio, "Paradise Lost," Brooklyn, March 12, 1887.
Scenes from opera "Nero," New York, November 12, 1886.
Concerto No. 2, op. 95, for violoncello, New York, February 9, 1887.
Opera, "Nero," New York, March 14, 1887.
Overture, "Antony and Cleopatra," Brooklyn, January 17, 1891.
Second and third tableaux of "Moses," Cincinnati, May 25, 1894.

SAINT-SAËNS.

Symphonic poem, "Phaeton," op. 39, New York, October 9, 1876.
Tarentelle for flute and clarinet, op. 6, New York, June 24, 1873.
"Marche Héroïque," op. 34, New York, May 21, 1874.
"Danse Macabre," op. 40, New York, Jan. 29, 1876.

Ballet music from "Samson and Delilah," St. Louis, March 15, 1877.
Suite, op. 49, Chicago, July 24, 1877.
"Suite Algérienne," op. 60, New York, April 1, 1881.
Ballet, "Henry VIII.," Chicago, July 20, 1886.
Concerto for piano, No. 3, op. 29, E flat, New York, November 12, 1885.
Third Symphony, C minor, op. 78, New York, February 19, 1887.
Symphony, No. 2, op. 55, Chicago, November 16, 1900.
Symphonic poem, "La Jeunesse d'Hercule," op. 50, Chicago, November 15, 1901.
Overture, "Les Barbares," Chicago, October 31, 1902.
"Coronation March," Chicago, January 30, 1903.
Symphonic poem, "Le Rouet d'Omphale," op. 31, New York, June 5, 1875.

SCHARWENKA (Philipp).
Fantasia, "Liebesnacht," op. 40, Chicago, July 21, 1887.
"Arkadische Suite," New York, January 28, 1888.
"Frühlingswogen," op. 87, Chicago, January 29, 1892.

SCHARWENKA (Xaver).
Concerto for piano, op. 56, No. 2, New York, February 1, 1883.
Symphony in C minor, op. 60, New York, December 12, 1885.
Concerto for piano, op. 32, No. 1, B minor, Chicago, March 24, 1893.

SCHOLZ.
Symphony in B flat, op. 60, New York, March 13, 1886.
Suite, "Wanderings," op. 74, Chicago, November 16, 1893.

SCHUBERT (Franz).
Fantasia, op. 15 (Liszt arrangement), New York, May 13, 1862.

"Reiter March," (Liszt arrangement) Brooklyn, October 27, 1866.
Entr'acte, "Rosamunde," New York, March 13, 1867.
Overture, "Rosamunde," New York, July 7, 1867.
"Unfinished" Symphony, B minor, New York, October 26, 1867.
"Twenty-third Psalm," New York, December 12, 1868.
Overture in Italian style, op. 170, New York, May 12, 1869,
March in B minor (Liszt arrangement), New York, August 17, 1871.
Overture, "Alfonso and Estrella," New York, June 11, 1874.
Impromptu in C minor, op. 90, New York, May 27, 1875.
Overture, "Teufel's Lustschloss," New York, May 28, 1875.
Octet, for string instruments, New York, August 10, 1875.
Symphony in C, No. 10, New York, August 20, 1875.
Divertissement à la Hongroise, op. 54, arranged by Erdmannsdörfer, New York, January 17, 1888.
Overture in E minor, New York, January 24, 1889.

SCHUMANN (Georg).
Symphonic variations, op. 24, for orchestra and organ, Chicago, October 20, 1900.
Variationen und döppelfuge, op. 30, Chicago, December 26, 1903.

SCHUMANN (Robert).
Overture, "Bride of Messina," New York, April 8, 1865.
Overture, "Genoveva," Brooklyn, April 13, 1867.
"Träumerei," New York, August 13, 1867.
"Gipsy Life," op. 29, New York, March 13, 1869.
"Paradise and the Peri," Chicago, February 18, 1874.
"Bilder aus Östen, op. 66, (orchestrated by Reinecke), New York, May 27, 1875.

"Concertstück," op. 92, New York, December 4, 1875.
"Marche Funèbre," from quintet, op. 44, (orchestrated by Godard), New York, November 4, 1886.
Fantasia for violin, op. 138, New York, March 28, 1889.

SCHYTTE.
"Pantomimes," op. 30, (orchestrated by Müller-Berghaus), Chicago, July 21, 1886.

SEIFERT.
"Festival March," New York, June 15, 1875.

SGAMBATI.
"Te Deum Laudamus," Chicago, December 28, 1893.

SHELLEY.
"Grand Sonata," for stringed instruments, New York, March 2, 1888.

SIBELIUS.
"Two Legends" from "Kalevala," Chicago, December 6, 1901.
Suite, "King Christian II.," Chicago, November 14, 1902.
Symphony, No. 2, D major, Chicago, January 2, 1904.
Tone poem, "Eine Sage," Chicago, April 30, 1904.

SINDING.
Symphony in D minor, Chicago, December 8, 1893.
"Rondo Infinito," Chicago, January 5, 1900.
"Épisodes Chevaleresques," Chicago, January 19, 1900.

SINGER.
Fantasia, for piano and orchestra, New York, April 3, 1869,
"Festival Ode," for chorus and orchestra, Cincinnati, May 14, 1848.

SIX RUSSIAN COMPOSERS.
Variations on a Russian theme, Chicago, October 24, 1903.

SMETANA.

Ouvertüre zur Oper, "Die verkaufte Braut," New York, November 12, 1887.
Symphonic poem, "Sarka," Chicago, October 25, 1895.
Symphonic poem, "Vysehrad," Chicago, April 24, 1896.
Symphonic poem, "Richard III.," Chicago, November 13, 1896.

STANFORD.

Serenade in G, New York, January 19, 1884.

STOCK.

Symphonic variations, Chicago, February 26, 1904.

STRAUSS (Johann).

"Blue Danube Waltz," New York, July 1, 1867.
Waltz, "From the Mountains," New York, July 7, 1867.
Waltz, "Bürgersinn," New York, July 14, 1867.
Polka Mazurka, "Lob der Frauen," New York, July 14, 1867.
Waltz, "Wein, Weib, und Gesang," New York, July 20, 1869.
Waltz, "Seid umschlungen Millionen!" Chicago, October 21, 1892.

STRAUSS (Richard).

Symphony in F minor, New York, December 13, 1884.
Symphonic fantasia, "Italy," Philadelphia, March 8, 1888.
Vorspiel, from opera "Guntram," Chicago, November 1, 1895.
Rondo, "Till Eulenspiegel's Merry Pranks," Chicago, November 15, 1895.
Tone poem, "Thus Spake Zarathustra," Chicago, February 5, 1897.
Tone poem, "Don Quixote," Chicago, January 6, 1899.
Tone poem, "Ein Heldenleben," Chicago, March 9, 1900.

Tone poem, "Macbeth," Chicago, October 25, 1901.
Love scene from "Feuersnot," Chicago, February 14, 1902.

SUK.
Ein Märchen, "Pohadka," Chicago, November 22, 1901.

SULLIVAN.
"Overture di Ballo," New York, May 20, 1873.
Overture, "Tempest," New York, July 16, 1874.
Cantata, "On Shore and Sea," Chicago, June 6, 1877.
Overture, "In Memoriam," Chicago, November 4, 1886.

SVENDSEN.
Symphony, No. 1, in D major, New York, June 12, 1873.
Symphonic Overture, "Sigurd Slembe," New York, September 18, 1873.
Fantasia, "Romeo and Juliet," op. 18, New York, March 11, 1881.
"Norwegian Artists' Carnival," New York, January 12, 1886.
"Festival Polonaise," New York, March 1, 1887.
Légende, "Zorahayda," op. 11, New York, March 14, 1889.

TSCHAIKOWSKY.
"Marche Slave," New York, November 2, 1886.
Suite No. 3, op. 55, New York, November 24, 1885.
Suite, "Mozartiana," New York, February 4, 1888.
Introduction and fugue, op. 43, New York, January 24, 1889.
Suite No. 1, Brooklyn, March 15, 1889.
Overture fantasia, "Hamlet," Brooklyn, February 14, 1891.
Suite, "Casse Noisette," op. 71, Chicago, October 22, 1892.
Suite du Ballet "La Belle au Bois Dormant," op. 66a, Chicago, October 19, 1900.

URSPRUCH.

Overture, "Der Sturm," Chicago, January 2, 1903.

VOLBACH.

"Es waren zwei Königskinder," Chicago, January 23, 1903.

VOLKMANN.

"Festival Overture," op. 50, Chicago, April 3, 1869.
Serenade in F, op. 63, New York, January 10, 1842.
Serenade in D minor, Brooklyn, January 10, 1874.
Concerto for violoncello, op. 33, Chicago, March 17, 1893.

WAGNER.

Overture, "Flying Dutchman," New York, May 13, 1862.
Vorspiel, "Die Meistersinger," New York, October 20, 1866.
"Kaiser March," New York, June 22, 1871.
"Huldigung's March," New York, September 8, 1871.
Introduction and final scene from "Tristan and Isolde," Boston, December 6, 1871.
"Ride of the Valkyries," New York September 17, 1872.
"Wotan's Departure," and "Magic Fire Scene," Philadelphia, January 8, 1875.
Introduction and Siegmund's Love Song from "Die Walküre," New York, September 14, 1875.
"Centennial March," Philadelphia, May 11, 1876.
"Siegfried Idyl," New York, February 28, 1878.
Vorspiel, "Parsifal," New York, November 11, 1882.
Flower Girl Scene from "Parsifal," Philadelphia, February 24, 1887.
"Dreams" (orchestrated by Theodore Thomas), New York, January 17, 1889.

WEBER.

"Invitation to the Dance" (Berlioz arrangement), New York, February 10, 1866.

Overture, "Abu Hassan," New York, May 14, 1874.
Symphony, No. 1, in C, New York, June 17, 1875.

WEIDIG.
Scherzo Capriccioso, op. 13, Chicago, January 5, 1900.

WIDOR.
"Chorale and Variations," for harp and orchestra, Chicago, November 28, 1902.

WOLF.
Symphonic poem, "Penthesilea," Chicago, April 23, 1904.
"Italian Serenade," Chicago, January 20, 1905.

ZELLNER.
Symphony, op. 7, New York, June 12, 1873.
"Melusine," op. 10, New York, August 21, 1874.

ZÖLLNER.
"Midnight at Sedan," Chicago, December 11, 1896.

THE CHICAGO ORCHESTRA

The following is a list of the members of the Chicago Orchestra, which was directed for the last time by Theodore Thomas in the orchestra's new home, Orchestra Hall, December 24, 1904:

FIRST VIOLINS.

Kramer, L., Principal.
Becker, L.
Krauss, A.
Seidel, R.
Marx, L.
Moerenhout, C.
Braun, H.
Tak, E.
Nuernberger, L.
Chapek, J.
Rhys, S.
Combel, A.
Bass, G.
Roehrborn, O.
Kruschwitz, E.

SECOND VIOLINS.

Kuehn, B., Principal.
Hladky, F.
Hillmann, C.
Dasch, G.
Silberstein, J.
Woollett, W.
Novak, L.
Lampert, C.
Bichl, J.
Itte, F.
Fitzek, R.

SECOND VIOLINS. (*Continued.*)

Busse, A.
Singer, W.
Ulrich, A.
Rabe, H.

VIOLAS.

Esser, F., Principal.
Stock, F.[1]
Meyer, G.
Haferburg, C.
Volk, F.
Hesselbach, O.
Fitzek, J.
Andauer, E.
Middelstaedt, F.
Strobach, C.

VIOLONCELLOS.

Steindel, B., Principal.
Unger, W.
Brückner, C.
Ambrosius, R.
Corell, L.
Britt, H.
Klammsteiner, C.
Clusmann, E.
Kalas, J.
Felber, H.

[1] After the death of Mr. Thomas, Mr. Frederick Stock's name was withdrawn from the viola list, as it became necessary for him to perform his duties as Assistant Conductor until Mr. Thomas's successor was appointed.—EDR.

BASSES.
Beckel, J., Principal.
Klemm, L.
Parbs, H.
Glass, R.
Wolf, O.
Kramer, A.
Mayer, L.
Krausse, J.
Otte, F.

HARPS.
Tramonti, E.
Singer, W.

ORGANIST.
Middelschulte, W.

FLUTES.
Quensel, A.
Baumbach, C.

PICCOLO.
Ballmann, M.

OBOES.
Barthel, A.
Bour, F.

ENGLISH HORNS.
Starke, F.
Hesselbach, O.

CLARINETS.
Schreurs, J.
Gross, J.

BASS CLARINET.
Meyer, C.

BASSOONS.
Kruse, P.
Rabe, H.

CONTRA-BASSOON.
Friedrich, L.

HORNS.
de Maré, L.
Cras, R.
Frank, W.
Albrecht, C.

TRUMPETS.
Handke, P.
Llewellyn, J.

CORNETS.
Ulrich, A.
Felber, H.

TROMBONES.
Stange, G.
Zeller, W.
Nicolini, J.

BASS TUBA.
Otte, F.

TIMPANI.
Zettelmann, J.

PERCUSSIONS.
Wintrich, M.
Wagner, E.
Mittelstaedt, F.

LIBRARIANS.
McNicol, Theo.
Whitcomb, W.

DATE DUE

[redacted]	APR 0 2 1986		
[redacted]	MAR 2 3 RECD		
[redacted]	OCT 1 6 1986		
	NOV 6 RECD		
MAR 21 [illegible]			
Apr 16	AUG 2 4 2001		
AUG 2 '88			
[redacted]			
[redacted]			
[redacted]			
[redacted]			
APR 27 1979			
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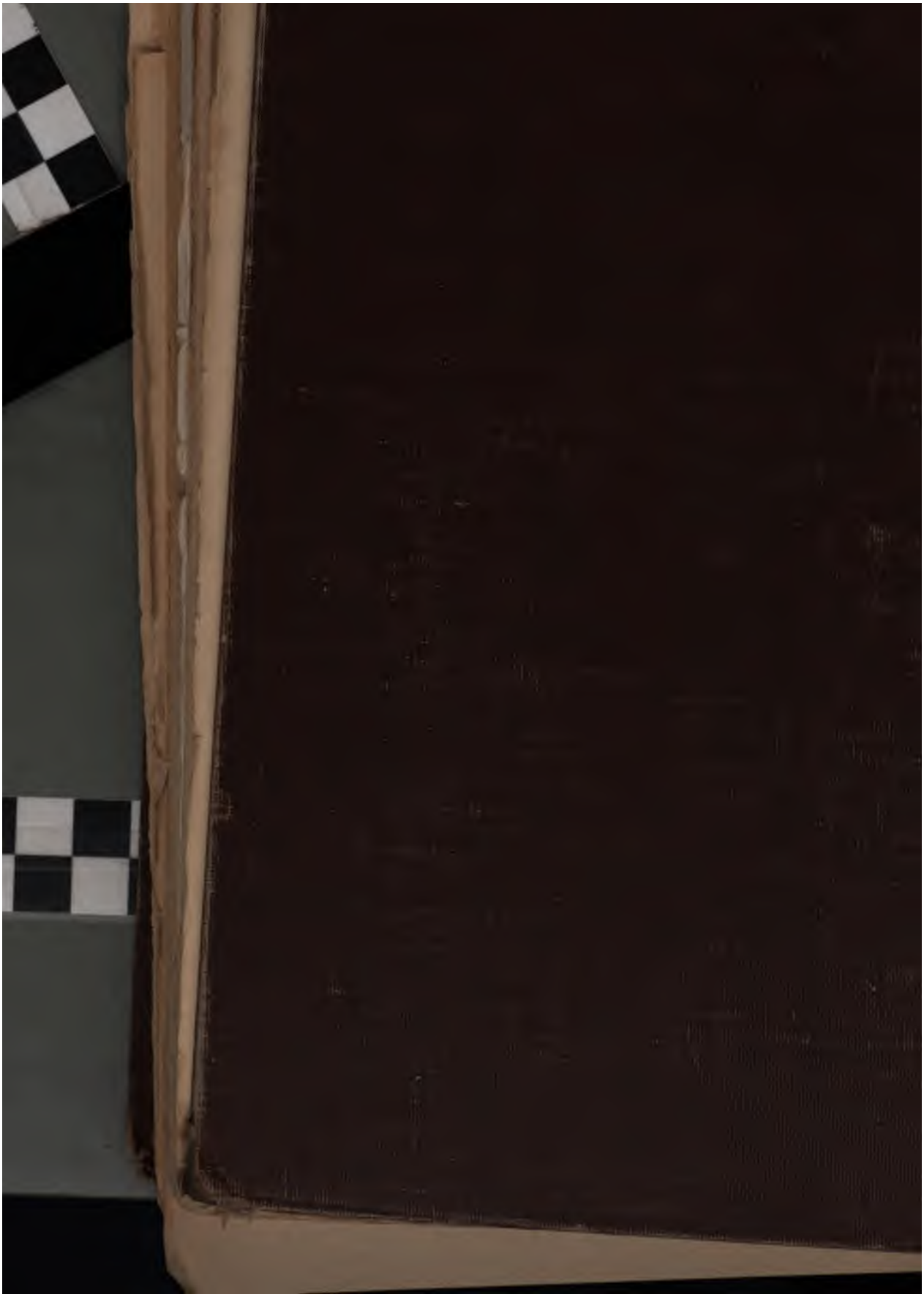
APR 2 5 RECD			

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